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"THE GREY DRAWING-ROOM" (1911) FROM  
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## J. FRANCIS MURPHY: A MASTER OF AMERICAN LANDSCAPE BY CHARLES L. BUCHANAN

DISCRIMINATION is not one of the dominant characteristics of the times. We lump the gold and the gilt together; we pay a transient tribute to the superlative merits of Fremstad's "Isolde," and a few moments later we revel in the debauched, insipid refrain of some popular tune. We charter tugs to go down the bay and welcome the latest alien adversary of sanity of line, charm of colour and cleanliness of purpose; how often do we come across a paragraph or so devoted to the conspicuous loveliness of J. Francis Murphy?

Because we are neighbors to the high level of excellence the latter affords us, we seem to feel a justification in taking him for granted, and though his particular degree of sheer charm is probably unequalled in the world of art to-day, it nevertheless fails to compete, so it seems, with the press-agent possibilities of the remote, the bizarre, the incomprehensible.

I call attention to this only because it is difficult to think of Murphy without experiencing an indignation at that hide-bound timidity in critical circles which fears to commit itself to an indorsement of contemporary endeavour, unless, as the unfortunate fashion is now-a-days, this endeavour be of a questionably sensational nature. Critical



*Courtesy Adolph Lewisohn, Esq.*

IN THE SHADOW OF THE HILLS

BY J. FRANCIS MURPHY



appreciation to-day is represented, on the one hand by a kind of fraternity of æsthetic Rip Van Winkles, to whom Inness, Wyant or Martin represent the last word in American painting, and on the other by a horde of irresponsibles who, in Wilde's felicitous phrase, can believe anything, so long as it is incredible, but who can never, by any means, comprehend the difficult nobility, the heroism (for such it has indeed become) of standing guard over tradition and reserve at a time when the fashions of the hour mock sobriety, sentiment and morale. Midway between these two injurious extremes you find Murphy, a man of a keen, nimble, nervous mentality, an inestimable combination of the old and the new, a progressive, an explorer with the best of them, but only—mark the distinction—in so far as he can reconcile development with what his conscience assures him is truth and beauty.

In the Leslie Ward sale some three years ago a picture by Murphy sold for \$2,600. At that time Murphy's price for that particular sized picture was \$650. When his *Hillside Farm* brought \$4,000 in the Evans sale it brought a trifle over four times the price Mr. Evans had paid for it. The two instances, chosen from a dozen such, supply emphatic examples of a living American painter's auction-room record that is both legitimately significant and in many ways unique. It is the inevitable reflex of that fortunate combination of circumstances which has brought Murphy his present large measure of conspicuousness. His spurs have been won openly and honestly on his merits as a conscientious builder for the future, on his reputation as a man of an almost eccentric aloofness from the ruts and pitfalls of patronage and commercialism. The nervous tension result-

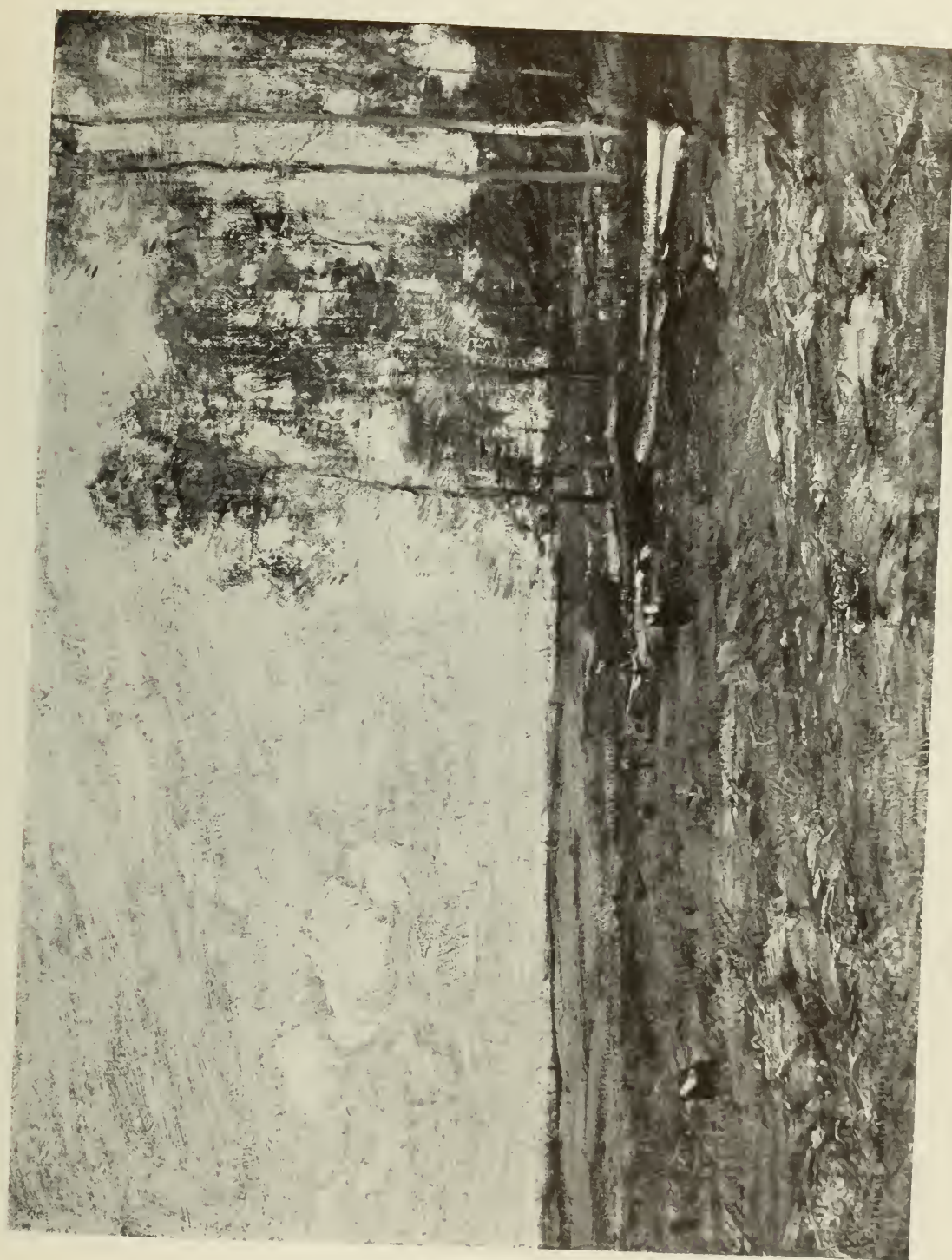
ing from the tenaciousness with which he grips his artistic ideals might lead a superficial judgment to censure him for an intolerance, an irascibility, a kind of hurried impatience of restraint. He has mostly isolated himself from the meretricious advices about him, and pursuing a preconceived campaign, constituted himself a tyrannical sentry over injudicious and shortsighted suggestion. He is content with a comparatively scanty output of ten or a dozen pictures a year. "I have had few wants," he says, "and therefore I've been doubly able to remain my own master." A kind of genial asceticism rather fated to be misunderstood in so industrious, so mercenary a generation. Hasty and ill-considered workmanship is eliminated from his scheme of things, and nothing will contribute so definitely to a future's high appraisal of his work as the respect he has shown for his artistic integrity.

No approach to a just estimate of his possible value can be reached by any one unsympathetic to the frugal simplicity, the native sweetness of his point of view. Clean as a nut, blithe, boyish and spirited, it remains essentially youthful and essentially proud of its American birthright. Winslow Homer, for all the bite and twang of his roaring, epical blank verse, is not more saturated with a national feeling, not more definitely removed from the contaminating immigration of alien and artificial influences. True, Murphy has been called the Corot of America (a kind of sombre Corot), but the resemblance is largely superficial, residing in some occasional similarity of treatment. Murphy is closer to the root of things, his sympathies dip deeper into a rank, pungent, solid, substantial earth; he affectionately interprets the arid reticence of naked and disabled areas, of wasted, poverty-stricken spaces and the loneliness of field and farm. His is a kind of dry, plaintive lyricism, with something of the wistful quality of a folksong or music of a sectional character, like Grieg or Smetana. His two feet are planted on a mere every-day, homely countryside, fundamentally domestic, but the result is always a transposition into an idealized reality. Perhaps no one painting to-day conveys so inevitable an assurance of reality with so immaculate and delicate a loveliness of method. "I paint the woods I saw as a boy," Murphy says, momentarily retrospective, and here, for better or



INDIAN SUMMER

BY J. FRANCIS MURPHY



A CLEARING  
BY J. FRANCIS MURPHY



*J. Francis Murphy*



AUTUMNAL

BY J. FRANCIS MURPHY

for worse, is the spirit that has consistently permeated his work—simplicity and fragrance—a little immature, if you will, a little lacking in the deepest, tenderest, human feelings, but uniquely beautiful, uniquely welded together by the most consummate technician American landscape has produced. You may ask for a different point of view, you may prefer a painter to argue, theorize and dissect, you may even condemn Murphy, if you will, as the replica of a worn-out mode, but from the standpoint of a mere manipulation of paint, a mere loveliness of surface at once sensuous and chaste, he stands unexcelled in the art of his country.

As a general rule your landscape painter is first a painter and then, if at all, a companion of the out-of-doors. Murphy is a painter last and primarily a lover of the open, a kind of unmethodical naturalist, with something ineradicably primitive and rural in his blood. Eight months out of the year he is living the country, not painting it, identifying himself with its characteristics, a part of its routine. Brushes are never touched, canvases never inspected and you find him pottering about his Arkville home engaged in agricultural activities, exuberantly happy in his isolation from dealer

and customer, refreshing his genius from the airs and streams of a simple, unsophisticated territory. A subconscious stenographer is always at work taking notes for future reference, but you do not, perhaps, realize this in your amazement at seeing your host in eager controversy over the pruning of some apple trees. All the while nature is soaking in through the open pores of his senses, and an instantaneous glimpse of this or that shut tight in his memory will reappear on canvas years hence. During the winter months the assimilated impressions of this long idleness take sudden shape and crystallize into energetic working hours and miracles of loveliness. Canvases that have been stored away in the studio for years pass muster before his rejuvenated point of view, and a half dozen or so are marked for the season's output. Go into the studio about half-past three or four of a winter's afternoon. Palette and brushes are put away, the cigar is lighted. Two or three pictures are in evidence and as he chats, irrelevantly enough, Murphy surveys them, subjecting them to the pitiless, persistent inquisition of that remarkable judgment, that sixth sense of the fitness of things which remains the beginning and end of his considerable genius. This discrimina-

AUTUMN EVENING  
BY J. FRANCIS MURPHY



*Courtesy C. L. Baldwin, Esq.*



tion, this intuitive, incommunicable thing which, despite the thousand specious pleas of sensationalism, marks the A B C of abiding art, broods over every canvas the man paints. It has fought for his artistic chastity at a time when poverty pinched and a whimsical sense of humour pictured the hereafter as a place where one need not go to bed hungry. It is the abiding distinction between his work and the work of nine-tenths of his capable contemporaries. Gifted with no particularly novel point of view, absolutely devoid of doctrine, psychology and the large universal vision, unfortunately unsympathetic to the message of music, it is—I repeat—Murphy's unerring sense of proportion, his dignity of demeanour which lends him that indefinable poise we call classic, and it is not one whit too daring to claim that Murphy possesses this inherent aristocracy of attitude to as marked a degree as you find it in a painter like Corot, in a composer like Mozart. Others have sounded stronger, deeper notes, others have possessed an infinitely wider range of expression; no one of his countrymen has surpassed Murphy in the accuracy of his touch, his mastery of values. As you watch Murphy prepare a tone on his palette, his fingers dipping here and there with the deft, instantaneous precision of a surgeon, you will catch a glimpse of that remarkable faculty, intuition, dictating at full speed, and you will realize that the man himself is merely a kind of medium through which some peculiar outside influence chooses to translate itself into an abiding beauty.

Murphy's significance to the landscape painting of his country lies in his recognition of certain modern tendencies, coupled to a fundamental faithfulness to what one might call his classical inheritance. Inness and Wyant are his artistic ancestors, and on their platforms Murphy naturally enough set up shop. An unprejudiced observer must admit that he often beat his elders at

their own game. But the high noon of Murphy's creative ability lay in the path of those waves of effort going out from the experiments of Monet and his followers. The smoked glasses of the past fell from Murphy's eyes. The mud and molasses, the studio lighting, essentially false in pitch, of the older men had served them and served them well, but Murphy knew that henceforth his problem was the individual one of mating the modern appreciation of real light and real air to that sober, serious vision of his elders which is alone congenial to his temperament, and which he never subordinates to a mere dexterity, a mere objective experimenting. This new Murphy, dating from 1900, forsakes a mere prettiness and attempts the commendable difficulty of interesting you in deso-



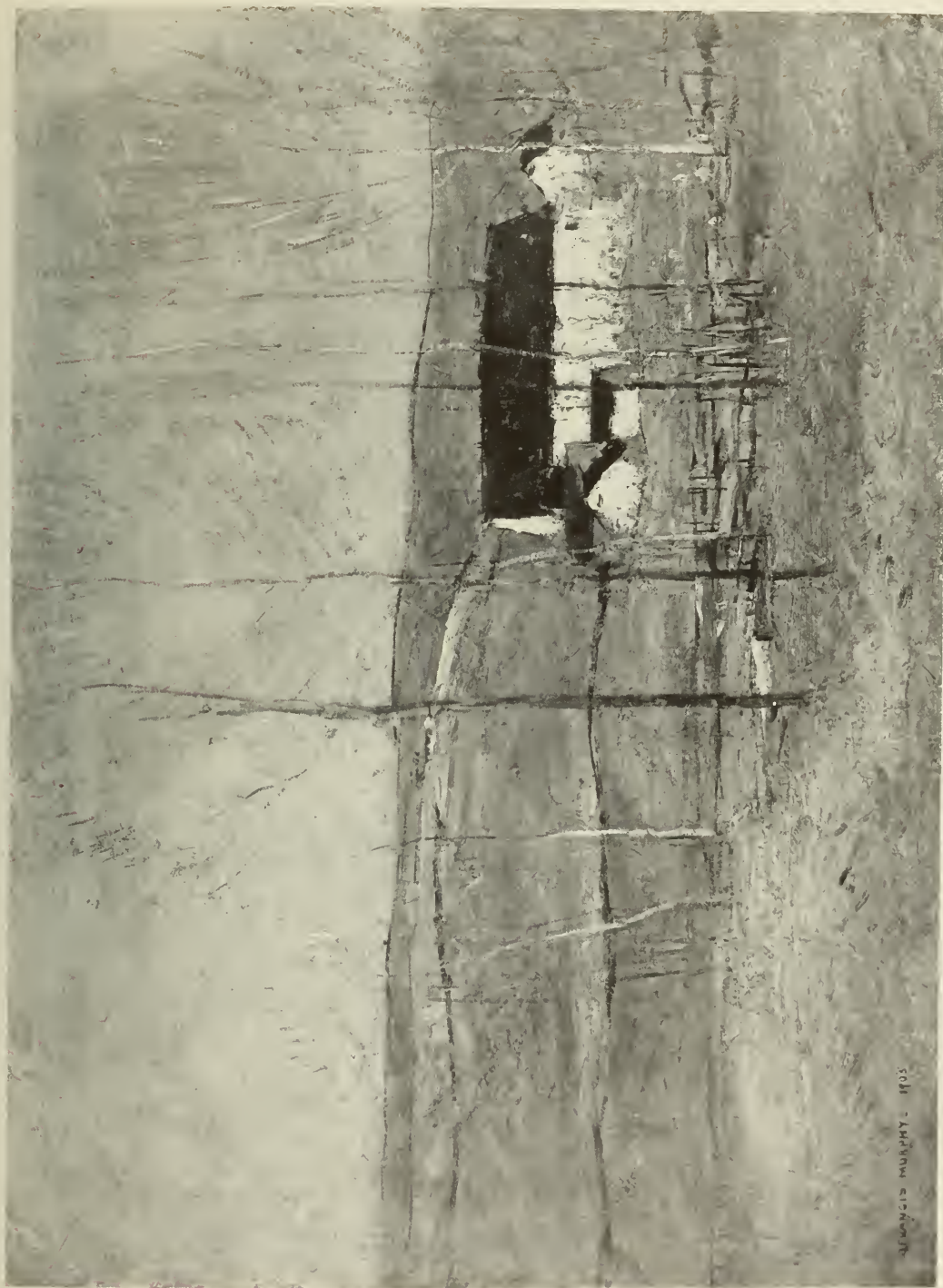
*Courtesy of N. E. Montross, Esq.*  
A SHOWERY AFTERNOON

BY J. FRANCIS MURPHY

lation. Gaunt, naked uplands are bathed in a luminous bath of golds, grays and greens, quivering and vibrating like heat waves, snapping and sparkling like frozen jewellery. Martin and Twachtman had felt this call of the open, this quickening of the brighter vision. But, all in all, their efforts were fugitive, in

Martin's case notoriously intermittent, and it remained for Murphy to spring securely and definitely into the saddle of the higher tonalities of to-day. The enduring nobility of his achievement is the fact that this brilliancy, this charm of surface, this glint and glow is combined with a purity of intention, a heart quality besides which a man like Monet, for instance, appears a mere impersonal recorder.

Murphy has been charged with monotony, with diffidence. To those people (and I bear in mind a particular few) who think of him as a mere formulist gifted with a certain pretty but rather uninspired facility for painting, I advance the significance of his recent record wherein he has consciously accepted disapproval and neglect in his experimentings with a more emphatic attitude, a more powerful handling. True, he is concerned



J. FRANCIS MURPHY 1905

BARN AND STUBBLE  
BY J. FRANCIS MURPHY



mostly with nature's brooding periods, her aloofness from change and stress. But take him in one of his favourite subjects, Indian summer, and what a magician he is! What a wealth of retrospection he puts on a canvas! The rank, pungent odour of the cider press is in the air; you fancy you can almost hear the dead leaves rustling to the ground. Accusation has been brought against this consistent indulgence in mood. But it is not absolutely irrational to suggest that all art is mood, that when art ceases to be mood it becomes photography. I make the claim that no man engaged to-day in the business of painting has so disciplined a technique at his beck and call; his temperament rather than a lack of efficiency, has focussed his vision on certain subtle, subdued aspects of nature, and it remains his strength rather than his weakness that he has spent his life in an exquisite interpretation of his few fragile, peculiarly personal points of view. To charge Murphy with monotony is about as adequate a form of criticism as it would be to charge Corot with monotony or censure Winslow Homer for not painting interiors. He has been content to work the genuine vein of his talent; the question is not what he attempts, but, conclusively enough, what he succeeds so satisfyingly in accomplishing. He is a dignified rebuke to haste and insincerity, plodding diligently along the deserted byways of a poetic point of view, polishing and refining the dialect that has made him famous. Individual appraisals count for little, but it has been suggested that he would eventually rank higher than any landscape painter of his country, with the possible exception of George Inness, failing here only through lack of breadth and versatility of vision. Born in Oswego, N. Y., in 1853, his career presents an inspiring contribution to the records of artistic endeavour. Some biographer of the future will deal sympathetically with the early years and their picturesque background of a perpetual wrestling bout with poverty. Only a man of a rare and vigorous integrity, a decided stamina of soul, could have maintained so wholesome a stand in contact with the sordid antagonisms, the inappropriate association of his clean, fine fight for success. One might suppose that the scuffle of keeping body and soul together would blunt the fine edge of purity of purpose. Contrariwise, it seems a kind of necessary crucible, and out of it emerged the most sensitive pair of eyes American painting has produced and that innate, inevitable refinement which unquestionably constitutes Murphy's dominant characteristic, and his large claim on a future consideration.

## CANADIAN ART CLUB ANNUAL EXHIBITION

WITH the exception of a three-quarter-length study of a Parisienne by J. W. Morrice, the annual exhibition of the Canadian Art Club is devoid of pure figure or portrait subjects. There are a few landscapes with figure accessories, such as *The Orleans Mail*, by Horatio Walker, in which two horses galloping tandem are a dominant note; *The Caribbean Market*, by Franklin Brownell, and *Le Cours, Martique*, by William Brymner, president of the Royal Canadian Academy, in each of which the human figure gives point to the composition. Considered in whole, therefore, it is an exhibition of landscapes, many of which are in winter garb, particularly the work of Ernest Lawson, Maurice Cullen, Clarence Gagnon and Suzor Cote. Homer Watson's Ontario landscapes, largely woodland, are among the most personal and typical contributions, while for brilliance of colour and technique Ernest Lawson easily leads. In poetical motives and night effects, Archibald Browne and Edwin Atkinson score, as heretofore, but there is a better showing than usual from both. Morrice appears with only two canvases and a small panel, and Walker with but two oils and one water colour. A. Phimister Proctor is represented by five bits of superb sculpture and three water colours. H. Ivan Neilson, a new member, shows a number of oils and a dozen etchings. There are seventeen exhibitors and ninety-four exhibits. One regrets the absence of the solid, analytical figure work of Curtis Williamson, but altogether the exhibition shows no falling off from its own standard of the last three or four years.

N. MACT.

## A FORTHCOMING WORK UPON ETCHING

CONSIDERING the very great interest which attaches to this branch of art, it may be satisfactory to many of our readers to learn that Mr. George T. Plowman has written a book on the subject to be published by the John Lane Company early in September.

Mr. Plowman is eminently fitted for the task, having been a pupil of Sir Frank Short, to whom the book is dedicated and whose teaching has been summarized in its pages. Particular attention is paid to beginners, who can follow all the methods and processes in vogue, and a feature of the book is careful advice about materials and where to procure them.

## *The Art Screens of Robert Chanler*



A SCREEN

BY ROBERT CHANLER

### THE ART SCREENS OF ROBERT CHANLER BY ARTHUR HOEBER

TO GIVE out something novel in art at this late day is to achieve the almost impossible. To create a new æsthetic sensation and follow it up consistently is to cause one to be remarked. Robert Chanler has, I think, done this and done it well, for there have been screens before and there will be screens again, but up to the present moment his particular screens stand quite alone, in a class by themselves. For there are screens and screens, yet those Mr. Chanler has evolved bear his own personality so consistently and are created in so individual a manner as to call forth the greatest pleasure in the contemplation. The general public first made their acquaintance at the great show at the Armory last winter, at the exhibition of the International Society of Painters and Sculptors. Eight or ten of them predominated the great entrance chamber, as one approached the display, and they held immediate attention by reason of their originality and

delightfully decorative aspect. Here were extraordinary arrangements of figures, birds, fishes, animals, the landscape, in no less extraordinary colours, with gold and silver against solid tones of rich, dark pigment, the designs raised effectively and in great harmony.

The painter had showed a daring in his compositions, an utter absence of conventionality in selection, and he had covered enormous space cleverly, with rare good taste and judgment. No one had ever done anything quite like this before, or done it in the same way, least of all in this land where originality strikes every form of human endeavour, perhaps, save art! Obviously the artist was a man of uncommon personality. He is; and it may be permitted to tell something about the methods he uses to obtain his results. Robert Chanler is as unconventional as are his screens. He had a reasonable training in art in Paris, at the École des Beaux Arts, in the ateliers of Constant and Léfèbvre, and also at the Colorossi school; and he painted for years at various sorts of compositions, decorations, the usual easel pictures, all that the average young man attempts when he



## *The Art Screens of Robert Chanler*

has left the school behind him. It was some eight or ten years ago that he became obsessed with the idea of working in the particular vein that he now follows so consistently, this painting with raised pigment on a polished and highly varnished background, and he was more or less inspired with themes of the Hudson-Fulton celebration when all New York was excited with the story of the explorer and his maritime achievements. So there began a series of pictures, allegories, wonderful combinations of ships, figures, landscapes, architecture, disclosing astonishing invention and originality. A series of panels ensued wherein the metropolis was outlined against the sky, where the great bridges were introduced and where strange vessels floated on the broad stream that flows past the city. About these compositions were borders of strange maritime life, fishes and sea growth, quaint forms, daring colour innovations, unusual combinations that struck a brand-new chord.

Technically they were well executed, but how they were evolved was not so readily apparent. Invention is a matter of individual temperament and artistic endowment which a man has, or has not, as the good, kind Providence has originally endowed him. Mechanically, as to the means of arriving at the mere preparing of the wood and the putting on of the pigment, explanation is entirely possible. First of all, the utmost care is exercised in selecting the wood and having it well seasoned, just as for that matter the piano manufacturer sees to it that his timber is of the proper sort. This is painted and rubbed down, painted and rubbed down with infinite patience. After the background is thoroughly ready, which means a long, long while and great supervision, the design

having been definitely decided upon is drawn on the wood with a brush loaded with heavy white, and this pigment has been mixed with driers, the proportion of siccative, oil and turpentine being the result of much experimentation and research. Patience now—and, indeed, from the first, is an important factor. When this white is dry—dry as a bone—it is scraped down—how much, how little, the worker himself must decide—and what further manipulation is necessary is likewise a question that circumstances arrange. And when this white for the raised part, and the pure color for other parts have dried solidly—not until then—comes the further individual experimenting with the pigment, the scraping here, the adding there, the glazing, the addition of gold or silver, and final varnishing. But always he who commits himself to this particular method must possess patience, patience, and again patience. The result is something of the quality of a Vernis Martin effect, something of a lacquer, something of an enamel; all effected with oil pigment and varnish.

After all, however, the mechanical part of any trade is only a question of intelligent application. It has been said that any one by serious practise may learn to draw. Colour, on the other hand, is a direct gift. You have it, or you have it not! And the making of a picture is again something that comes as an inspiration, though this is not to say the artist must not make many attempts before the arrangement of the work is finally decided upon. Mr. Chanler's compositions are of infinite variety and delightful originality, as I have said, even though at times he may have been influenced by the work of the great masters both of China and Japan in the matter of these screens; but these



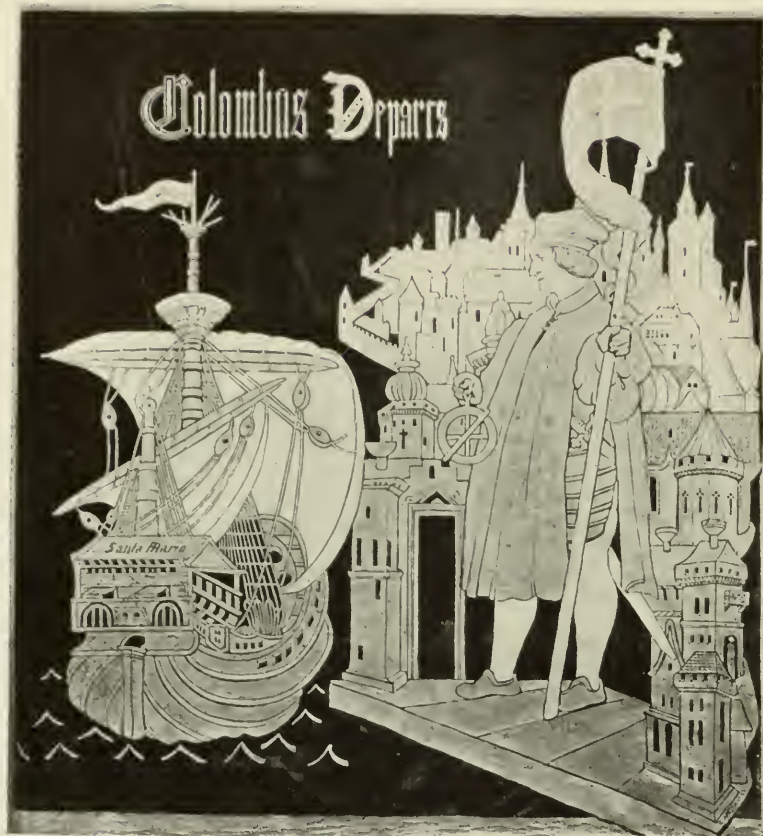
A SCREEN

BY ROBERT CHANLER



DISCOVERY OF AMERICA  
BY ROBERT CHANLER





DISCOVERY OF AMERICA

BY ROBERT CHANLER

men he has assimilated in an intelligent manner and he has retained throughout his own strong personality.

For the working out of his many schemes of colour, Mr. Chanler has, in his most interesting home in New York, a collection arranged in one floor of the house, consisting of quaint birds of many colours, animals, and an aquarium with various fishes from southern seas, fishes of rarely brilliant tints, of rainbow effects almost unbelievable, and these birds, too, are of the colours of the rainbow. Proximity to these creatures at all times of the day, or the night for that matter, is an endless inspiration in a colour way, for there have been introduced electric devices that enable the owner at any moment to turn on a brilliant flood of light and so get almost any conceivable effect. In a large and delightfully appointed workshop, with side rooms for the preparation of the wood, these screens in process of completion are arranged about; and at any moment the artist is liable to dash at them, changing here, improving there, adding just the necessary touch that gives them their personal character, while skilled assistants

under Mr. Chanler's direction cover immense surfaces. But always it is a question of patience and the progress is necessarily slow, though sure. And as a rule the American workman chafes at results obtained thus. The completed work, however, justifies these methods.

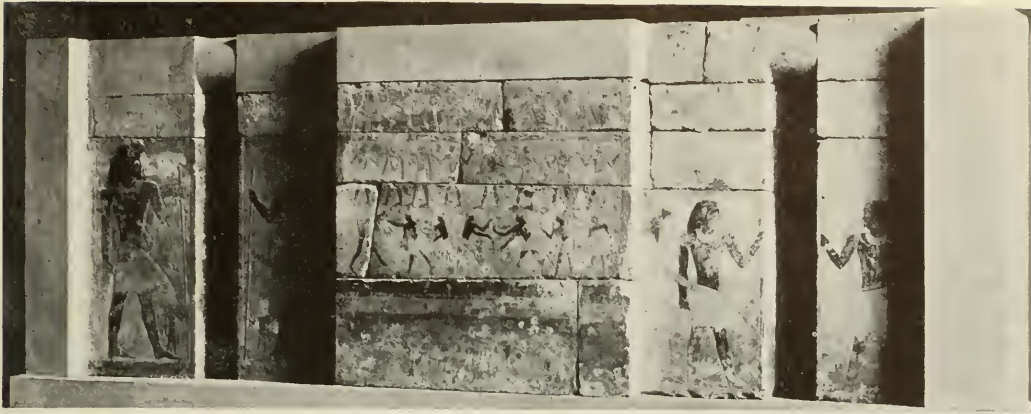
A series of screens and hangings for Mrs. Harriman have been designed on leather and velvet, with an interesting background in the first case of gold, treated with glazes and varnish, the result being a fine mellow quality that the modern workman hitherto has not obtained. Ingenious designs of knights, castles, landscape forms, have been secured, making admirable and effective compositions, while on the velvet gold has been applied on a built-up ground, in a highly original manner. Always the spotting of colour has been cleverly

arranged and in most cases there is a quality of sobriety, recalling the artisan creations of the middle ages, for many of these panels might well have come from ancient chateau or castle, the characteristics of which Mr. Chanler has carefully sought.

## NEW YORK PUBLIC LIBRARY

IN THE Print Gallery (Room 321) of the New York Public Library, the exhibition illustrating the "Making of an Etching" has been replaced by one of etchings by Sir Francis Seymour Haden.

This collection of his work, one of the few large and notable ones, forms part of the S. P. Avery Collection of Prints, which is the very backbone of the Library's portfolios of nineteenth-century etchings. The very completeness of the collection here placed on view in its entirety obviously offers a complete view of the various manifestations of Haden's art. His personality was a masterful one, and that characteristic is echoed as a dominant quality in his etchings. The exhibition will remain on view until the Fall.



ONE OF THE EGYPTIAN WALLS IN THE WING OF THE METROPOLITAN MUSEUM DEVOTED TO EGYPTIAN ART

## THE POSSIBILITIES OF COLOUR IN THE OPEN

BY CHARLES HENRY DORR

GLEAMING across the sands of the great Egyptian desert in bygone days the winged sphere of gold and amber painted on a background of dark blue, symbol of eternal life, revealed the possibilities of colour in the open, which at a later date was introduced on the walls of Assyrian cities, where mighty processions of ancient kings and heroes passed by with regal pomp and splendour, exemplifying the power and majesty of the rulers of Assyria.

Even in those days of artistic endeavour colour was not confined to interior decoration, but glowed as one looked at a distance toward the ramparts of one of the historic cities of Assyria, where appeared the athletic form of Nimrod the hunter, depicted in hues of red, yellow and green, and above a procession of kings and potentates in gorgeous colours silhouetted against a background of mysterious shadows. Or, again, to look back into the shadowy past, standing on the heights of the wondrous Acropolis, one would see bas-reliefs of famous sculptors in colour and resplendent with gold and silver. The beautiful Parthenon was in colour, and those who are interested may see the restored model of the Parthenon in one of the large corridors of the Metropolitan Museum of Art, where it is an impressive object lesson in the possibilities of the use of colour.

On the walls and fortresses of Asia Minor the vague reflection of Sassanide splendour reveals the paintings of heroes of antiquity in hues of purple, blue, green and yellow.

The splendour of ancient Rome suggests colour

in the open, and also the bas-reliefs of the Etruscans in terra-cotta, who made temples out of this medium and coloured these structures gorgeously.

Approaching more recent periods many of the cathedrals of Italy were notable for the beautiful colouring, and a famous example, showing how the use of colour harmonizes and beautifies the architecture of a great edifice, is the Orvieto cathedral. The whole façade was in colour, and most of the colour may still be admired in places. It is a rare example of ornamentation in the open, and shows what can be accomplished where the painter supplements the genius of the architect. The cathedral at Orvieto was ornamented with wondrous mosaics made during the time of Fra Angelico.

Colourful façades of Gothic houses existed in all northern Europe, of which examples remain at Hildesheim and Nuremberg, and other cities.

To return to Italy, another example worthy of note is the façade of the cathedral at Genoa, although much of the colour to-day is seriously marred by neglect and the ravages of time.

Of interest, also, is a coloured bas-relief, taken from a shrine near Genoa, Italy, and ascribed to the time and manner of Andrea della Robbia. At Messina a cathedral with a portal of rare beauty was decorated in colour, but unfortunately this edifice does not exist to-day. The Messina Cathedral, with its beautiful coloured portal, was recently ruined by earthquake.

In the north wing of the Metropolitan Museum of Art devoted to the art of the Egyptians are several notable examples of mural decoration, and traces of colour are apparent, even to-day, which gives one a hint of the original colouring.

Pompeians revelled in brilliant colouring, and colour out-of-doors in Pompeii was not a theory



advanced by artists, but an accomplished reality. The Pompeians were liberal in their use of brilliant colours in decorating their gardens and other places, and the reason given for the display of colour in Pompeii by artists of to-day, is that the roof tops of the Pompeians were silhouetted against the deep blue sky. This would seem a simple reason, but on sunny days the sky was a deep blue, and, therefore, in order to bring about a pleasant mental state to the lounge of old Pompeian days, the artist or dweller in Pompeii realized the necessity of a complementary colour. This was found in orange vermillion, and to-day by scientific analysis the greenish blue of the sky and orange vermillion are balancing colours.

The introduction of other colours by Italian artists in their out-of-door decorations were softening steps or notes, which gradually ranged from red to blue, so that these notes would not prove too harsh. These colours were largely used by Italians for decorative effect in the open. Indoors, however, their decorations were more subdued.

The question then arises, what are the possibilities for the use of colour out-of-doors in America and the temperate zones?

Recent experiments, both on Fifth Avenue and in dwelling places out-of-town, illustrate that colour in the open is quite practicable and in vogue, and that the idea offers a wide scope to the decorative artist, particularly in the ornamentation of country homes, where contrasting notes abound, for nature and colour go hand in hand.

The use of colour as applied by the Pompeians would not, for example, be necessary for this climate—that is, to obtain the same effects here. It might be tolerated, but the number of cloudy days prevailing, and notably here in the east, when the ground is white, force us to adopt more modest colours, which do not compete with such gaudy tones as prevail in the entourage of Pompeii.

Among the coterie of New York artists who

have made a special study of colour as applied to out-of-door decoration is William Andrew Mackay who painted a series of pictures illustrating "The Legend of the Sargasso Sea," which embellish "Castle Gould," Howard Gould's country place on the shores of Long Island.

Mr. Mackay is enthusiastic in advocating the use of colour out-of-doors, and says in regard to Pompeian colours: "Why not? We might use Pompeian colours here in America, for where the area was large they could be subdued, and where

the area was smaller the same colours could be used much stronger, the gamut depending upon the surface exposed.

"A beautiful note could be obtained from the Chinese. One could turn to the Chinese with profit, for they used practically the same gamut of colour as the Pompeians.

"As the Chinese artist painted over an increased area, he reduced the brilliancy of his colour, using vermillion sparingly and then only for additional notes of support, such, for example, as a series of columns. Then their colour possessed this advantage—all crudeness was eliminated through the process employed. One sees into their colour through several layers of colour com-

monly known as lacquer, and the polish on this lacquer has the effect of deceiving the observer as to just where the surface begins. To illustrate: The effect obtained might be compared to looking into the magic mirrors of a crystal maze."

These theories of the artist have recently been given a practical test on the estate of Mrs. Oliver H. P. Belmont at Newport, where experiments in Chinese lacquer were developed, and the most powerful vermillion was used to obtain certain colour effects, and withal calculated to withstand the ravages of the elements, and the thick fog drifting in from off the Atlantic.

"This colour applied as a paint," continued the artist, "would have sounded a garish note, but observed through many coats of lacquer, the



EARLY EXAMPLE OF COLOUR DECORATION IN OPEN  
AT METROPOLITAN MUSEUM OF ART

## *The Possibilities of Colour in the Open*



COLOURED FACADE OF THE CATHEDRAL AT GENOA. MUCH OF THE COLOUR HAS BEEN SERIOUSLY MARRED BY NEGLECT AND TIME

vermilion introduced assumes a brilliant surface, which challenges one to determine just where it actually begins.

“But on ordinary building where stone is used extensively, this friendly lacquer could not be employed, therefore our colours must be more modest in tone for colour work on stone covering a large area, and the methods of the Pompeians

followed, such as the pure fresco, in temples and houses of the period.”

For five years Mr. Mackay has been working on stone for colour effects, and only recently has he actually succeeded in obtaining a medium and a palette of colours that will endure out of doors.

In these later experiments the artist was aided by his co-worker, Charles Green, a chemist, who





FIGURE OF ST. ROSE OF LIMA, FROM A SHRINE IN THE GARDEN OF MRS. BEN ALI HAGGIN AT ONTEORA, N. Y. COLOUR SCHEME IN PURPLE, GREEN AND SILVER ON A BACKGROUND OF GOLD, BY WILLIAM LAUREL HARRIS

has made an exhaustive study of the pigment side of colour. He therefore emphasizes the importance of selecting the actual pigments, and the testing of their quality.

A notable example of architecture, where the monotony of a single colour is relieved by the mottled stone used in the construction of the edifice, is illustrated by the new St. Thomas's Church on Fifth Avenue.

On the shores of historic Lake George, the façade of the studio of William Laurel Harris, is ornamented with a painting of *Our Lady of the Lake*, with the votive figures of children. Here at "St. William's Well" on the lake is one of the first examples of an out-of-door decoration in America. The colour scheme takes up the green notes of the pine trees in that region, and the blue of the water, accentuated by touches here and there of gold and silver.

Up in the hills of Onteora, N. Y., is a shrine in a rose garden, the summer home of Mrs. Ben Ali Haggin, who is a prominent member of the MacDowell Club, devoted to the kindred arts of music, painting and literature. Here stands the coloured figure of Saint Rose of Lima, in foliated ornamentation of roses and branching vines, painted by Laurel Harris. This ornamentation makes a pat-

tern of green, purple and rose on a background of gold, among the hills of Onteora. The shrine is placed in a niche of the stone wall, the entire garden being composed to afford a vista of the picture of Saint Rose of Lima. To the right and left are climbing roses and forget-me-nots, and roses form a carpet after the manner of the foregrounds of the pictures of Fra Angelico. Saint Rose is portrayed in the garb of a Dominican nun, in the attitude of blessing the garden.

This shrine is a distinctive example of a decoration out-of-doors in America. Already the Rose of Lima has spent two summers and one winter at



A COLOURED BAS-RELIEF BY AN UNKNOWN ARTIST, TAKEN FROM A SHRINE NEAR GENOA, ITALY, ABOUT THE TIME OF DELLA ROBBIA

Onteora, and she has succeeded in weathering the test in a garden of roses.

We here in America can find inspiration and many suggestions from the colour notes nature gives us in the birds and flowers. The Indians, East Indians and the Italians show brilliancy in their colours and their colours increase in brilliancy as one approaches the torrid zone. In our zone we find a wide gamut of birds and flowers, and a careful study of the proportions of these colours will assist in the search for the proper equation between sky and buildings.







"THE COUNTESS OF CRAWFORD AND BALCARRES"  
1900. BRIDGE STREET, LONDON. WILLIAM ORPEN, A. R. A.

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AUGUST, 1914

## I N MEMORY OF HENRY LINDER: HIS LIFE AND WORK BY GEORGE FREDERICK KUNZ

LOOKING back over the history of art, science and literature one is often filled with admiration for the wonderfully persevering self-sacrifice that here and there we learn has been freely given by some artists, scientists and writers. Many among these have been men who, in their innermost consciousness, have realized that they were right, and that feeling has impelled them to produce work which will live. They have usually been men with no thought of what the ultimate value of their work was to be, but animated by a fixed idea, to which they strove to remain faithful, they have produced works of art, made discoveries in science, and composed poetic and prose works that have won for them a place among the immortals.

They have been men of ideals, and though often, indeed, their efforts were crowned with the higher success for which they strove so single-heartedly, they failed sometimes—more often than one cares to think about—to win that popular ap-

preciation which was so justly their due. Perhaps scarcely a century has passed in which dozens of such men have not struggled nobly, sometimes compelled to deny themselves even the necessities of life, in order to live up to their ideals—in striking contrast to the idler who suffers because he lacks the courage to work and to endure privation at the same time.

Who has not heard of men, say, for example, like the great Bernard Palissy, who sacrificed everything he had when his means were entirely exhausted, and who, when reduced to extreme poverty, broke up his chairs and doors to supply fuel for his furnace, so as to produce the glaze on his pottery that has since made his name famous?

Did not our own Saint-Gaudens receive his final recognition only after thirteen years of unceasing toil, while working all that time on his Shaw, his Cooper and his Sherman monuments? How many times, during that period, did he remodel his figures until they assumed that beauty of form and pose, that dignity of perfect workmanship, which has since delighted the world? Yet, had he been taken away at any time during those thirteen years, no certain evidences would have been found



HEADS AND BUSTS, FIRST TO THE LEFT BEING A TABLE BELL

BY HENRY LINDER



## *In Memory of Henry Linder*

that he had been at work at all on these monuments, since almost invariably he destroyed his earlier models to recreate a more perfect and more ideal form.

How closely did our Thomas A. Edison apply himself in his search for the light which now makes the hours of night as clear as those of day! How tirelessly he worked in perfecting the instrument

half-mile distant, set in the midst of a veritable Garden of Eden, could not tempt him away from his self-imposed task.

Henry Linder was, in his own way, a man of this type, and a brief statement of the main facts regarding his life and studies will serve to show some of the influences that conditioned his development. He was born September 26, 1854, in Ewen Street, Brooklyn. His parents were both of Ger-



A MANTELPIECE DESIGN BY HENRY LINDER



A MANTELPIECE DESIGN BY HENRY LINDER

that so faithfully reproduces the voice, and will continue to reproduce it almost to eternity! For a dozen weeks at a time he never left his laboratory; a simple cot was his occasional resting-place, and he subsisted on the simplest food, which he sometimes even ignored altogether in his determination not to allow his mind to be drawn from his work. Even his palatial home, situated but a

man birth, the father, Valentine Linder, having been born in Hesse, and the mother, Frederika Malthan, in Kusel, Rhenish Bavaria. When the future artist was but a few years old the family moved to New York, where Linder received his early instruction in the Twenty-third Street School. When about fifteen he was apprenticed to Fisher & Bird, marble workers, but remained



MODEL OF A FIGURE REPRESENTING ORIENTAL ART

BY HENRY LINDER

The original, 8 ft. high, holds a vase, and was ordered for the Fine Arts Building of the St. Louis Exposition

NOTE.—It is sad to state that, according to Mrs. Linder, this was the only public order this talented sculptor ever received.



A FRIGHTENED CHILD  
BY HENRY LINDER





PORTION OF A FIGURE DESIGNED FOR A FOUNTAIN  
BY HENRY LINDER

## *In Memory of Henry Linder*

with them only a short time, for, in 1871, when seventeen years of age, he went to Germany with his mother. There he studied with Adam Bock, of Lauterecken, Rhenish Bavaria, a marble worker of considerable repute, who was born December 20, 1825, and died March 11, 1873. The most notable of Bock's works is the Soldiers' Monument at Birkenfeld in the duchy of Oldenburg. Linder was for three and a half years with Bock and in that time made great progress in his art studies. Bock's daughter became subsequently, in 1877, Linder's wife, his faithful companion in joy and sorrow, and survives him.

From the modest little studio in quiet Lauterecken the young sculptor went to Munich, the great art centre of Germany. Here he studied for three years with Professor Knabel, director of the Munich Academy, and it was at the close of his Munich experience that he married. Every true artist longs for an opportunity to enjoy the art treasures and the art atmosphere of the Eternal City, and Linder was fortunate enough to pass a whole year in Rome, where he studied and established a studio.

And now, after having trained and fortified his inherited aptitudes, and acquired something of the Italian tradition, Linder turned his face toward the land of his birth, and in 1878 returned to New York, where he established himself in a studio at the southwest corner of Broadway and Fourth Street. Four years later he moved to No. 4 Great Jones Street, where he remained for four or five years; this studio was later occupied by Lopez. He then took up his abode at No. 44 West Thirtieth Street, and resided there for sixteen years. The last years of his life were passed in his native city, Brooklyn. Here he breathed his last on February 7, 1910, in his home at 1229 Hancock Street. The remains of this painstaking and thorough artist were interred in the Lutheran Cemetery on Long Island.

In the St. Louis Exposition of 1903 were shown two figures and two groups of Linder's, representing Oriental art. We may also note as characteristic examples of his art three pairs of beautifully wrought andirons, executed for the late H. O. Havemeyer, as well as a pair of artistic andirons and a finely designed fountain for a niche, made for Mrs. Guggenheim.

Modesty is a characteristic of the greatest men, and surely no member of this society ever manifested a more retiring, modest and unassuming manner than did Henry Linder. Those who knew him found him a model of gentle kindness and

appreciation. Those who met him never forgot the charm of his manner.

The great Kitchener is reported to have said that no soldier should marry. There are some artists and some scientists and writers who might well have taken this advice, for it is necessary that the family of such a man should be willing to bear and suffer and toil and hope with the genius who happens to be its head, as was the case with the family of the man whose memory we honor. Linder, for all his lack of obtrusiveness, gained a firmer hold on us than we realised. He was like the vine that grows about the trunk and upper branches of a tree—during the years his genius



A PAIR OF ANDIRONS

BY HENRY LINDER

spent in sending out its tendrils and rootlets about the tree he made no move to attract attention to himself; yet now that he is gone and his really great talent is in a fair way to gain some of the recognition that had so persistently eluded him in his lifetime, we realise with a pang the void that his death has left. His eminently successful child figures show us how much he loved children, how well he understood them, and how faithfully he has perpetuated their sweetest expressions. There is some of the purest Gothic in Linder's work. Had he elected to reside in his father's native land he undoubtedly would have met with the appreciation he so signally failed to receive in the United States. When he at last turned his eyes that way it was too late. Life's journey had been severe and disappointing. He

## *In Memory of Henry Linder*

passed to his eternal rest just as he was about to go where he believed that a bright future awaited him. Some of us have only just learned what privations, disappointments and worry he endured, why his face was lined so deeply. And yet, in spite of all this, he told a fellow sculptor, Mr. French, recently, that if he could live his life over again he would endure a repetition of its many sufferings for the pleasure that the art of sculpture had brought him.

An example of the fine feeling of the late Henry Linder is related by MacNeill, the sculptor, who says that at a dinner given by a number of artists, at which Linder happened to be present, he prepared a special plaster bowl of such remarkable decorative beauty that among themselves they had decided to reproduce it in bronze. Scarcely was the dinner over before Linder, with his long wooden pipe, tapped the bowl, breaking it in pieces. Apparently he intended this labour of love only for this one occasion, as an expression of friendship to the artists present, and decided that, having served its purpose, it should never again be used.

Linder visited his studio every day of his life, working from early until late, but only a small number of the models he formed were preserved by him—only what, in his judgment, was fit to survive, for the same plastoline model was frequently recreated in other forms.

About a dozen years ago a Frenchman brought to this country what at first glance seemed to be a dodecadrachm of Syracuse. On the obverse there was an original head of almost as much beauty as that of the famous Persephone. The reverse showed a pleasing square of Greek design, a beautiful bit. At one end a large hole had been gouged in for a massive gold ring, and yet it opened invisibly, like a locket.

A dealer, showing this medallion to an art collector, found that he admired it very much when it was spoken of as a work of Greek art, but when he learned that it had been made by a living Frenchman his countenance fell. Remarking this, the dealer said to him: "Do you wish the man to be dead twenty centuries before you accept the work?" The collector bought the locket.

This little incident illustrates a tendency too often present to unduly disparage the creations of modern art. It is from our modern school of architects more than from any other source that the great American school of sculpture has received its loftiest inspiration. I refer to those architects who realize the value of sculptured adornment to public and even commercial buildings. Our great expositions have also been much of an inspiration and great educators as well. Were it not for this we would not have with us so many prominent sculptors as we have to-day.

Such men as Ward, Warner, Lopez and Linder do not die. They are characters that live on forever, never growing older. Have any of you ever lingered for a half-hour or more opposite the Appellate Court Building, at Twenty-fifth Street and Madison Avenue? If not, do so, and see the effect that this fine structure,



A BEDROOM CANDLESTICK

BY HENRY LINDER

with its sculptural excellence, has on the minds of all who pass it! All kinds and conditions of men, in nearly every instance, pause and act as if they felt the better for having seen this structure. And by this self-sacrifice Henry Linder's work will live on to cheer many for long periods of time to come.

Through the courtesy of his wife and son, who survive him, Linder's works are now on view for an indefinite period in the Brooklyn Museum, Eastern Parkway. Only a fraction of what he created is preserved, the remainder having been destroyed by his own hands.





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A HITHERTO UNPUBLISHED PORTRAIT OF MR. LINCOLN  
AT THE TIME OF HIS CANDIDACY FOR THE PRESIDENCY  
FROM A PAINTING BY REV. L. P. CLOVER

## *Hans Schuler, a Baltimore Sculptor*



APHRODITE

BY HANS SCHULER

### **H**ANS SCHULER, A BALTIMORE SCULPTOR BY LILIAN W. NEWLIN

A YOUNG artist who makes his way in the world and by his own efforts gradually overcomes obstacle after obstacle, asserts his independence, makes felt his individuality, establishes his atelier, creates an atmosphere about himself and becomes recognized as a master of his art, demanding and receiving the respect and approval of the public at large, must indeed feel a grateful inner pride. Hans Schuler, a young sculptor who is making Baltimore his home, has every reason for experiencing this satisfaction.

Schuler's work is strong. His ideas are original, his conceptions are inspiring, life-like—almost human! He has made busts of men who have accomplished big things in life: Major Reed, who discovered that mosquitoes carried yellow fever; Ottmar Mergenthaler, who invented the linotype; the late Dr. Daniel Colt Gilman, former president of Johns Hopkins University; Dr. Eccleston, John Franklin Goucher, G. W. Gail and Sir William Osler.

How human a thing a form or bust, alike in size and feature to the human being! How much

more life-like the figure moulded in clay, or cast in marble or bronze, than a portrait painted on a flat surface! How much more tangible the rounded, life-size figure!

Hans Schuler was born in Alsace-Lorraine in 1874, just after the Prussian War. Though of German parentage and French descent, Mr. Schuler calls himself an American because he came to Baltimore when he was but five years old. While attending the Maryland Institute he studied every night from the nude with the Charcoal Club.

Rhinehart was a famous sculptor from Maryland, who in his youth had a very hard struggle. When he became famous and rich, he decided to leave enough money in trust to supply a perpetual fund to defray the expenses of Maryland boys who were sufficiently talented to warrant sending them abroad to study. At the time of Rhinehart's death there were no young sculptors in Baltimore who were adequately equipped to profit by this provision. Mr. Walters then added to this fund and this enabled the trustees to waive the conditions of the will, and in consequence the Rhinehart School of Sculpture was established. This school started with but four students, and Hans Schuler was one of them. It gives two scholarships every four years, one to Rome and

## Hans Schuler, a Baltimore Sculptor

one to Paris. These scholarships pay one thousand dollars a year for four years.

Schuler studied with this school for three years. He then went abroad in 1898, and studied at the Julian Academy under Raoul Verlet for one year. During this year he did some work of extraordinary merit, winning two class medals and the Prix Honoraire—*Concours d'Esquisses*—in 1899. The

Schuler was doing home-work when they paid him a surprise visit. So impressed was St.-Gaudens with his work that he and the trustee of the Rhinehart School awarded Schuler the Rhinehart Scholarship for Paris before they left the studio. St.-Gaudens advised Schuler not to go to another academy but to branch out for himself. St.-Gaudens left for America soon after this, but



THE ANGEL OF DEATH

BY HANS SCHULER

subject for the group with which he won the Prix Honoraire was taken from a quotation from "*Les Miserables*." The group represented *Death, Grief and Consolation* by three figures. The hands of *Grief* are clasped in those of *Death* and the *Angel* bowing over them in an attitude of consolation. The original of this was lost in the Baltimore fire.

One of the trustees of the Rhinehart School visited Paris during the Exposition in 1900, and he interested St.-Gaudens in the young Baltimorean.

Raoul Verlet manifested a keen interest in his old pupil by frequent visits to the studio.

The first large figure, *Ariadne*, that Schuler made was sent to the Salon in 1901. Great was his elation when in June it was awarded the Gold Medal. This subject is now in the Walters Art Gallery in Baltimore.

This figure caused a great deal of comment. It put Schuler on his feet. Winning a gold medal at the Salon makes an artist exempt from the jury.





VIOLET: A STUDY  
BY HANS SCHULER

## Hans Schuler, a Baltimore Sculptor

He next began *Paradise Lost* (now in the Peabody Institute in Baltimore), but he could not finish this in time for the Salon in 1902, so he exhibited it in 1903. This is a colossal figure and was given a very good place. Schuler sent a photo of this work to the president of the Salon, who wrote him in reply that he could choose his own place for it. In 1904 he executed a tomb figure in bronze called *Memory*, which was sold at once. While he had the Rhinehart Scholarship he had to do one large figure a year. His works were *Ariadne*, *Paradise Lost* (two figures) and *Memory*. At the same time he made *Aphrodite* springing from the sea foam, one of the most beautiful of his works. In 1905 Schuler returned to America, where he received many commissions for portraits, which he made in Baltimore and executed in marble in Paris. The following year he traveled through Italy. His first commission after his return was a tomb figure, *The Life of Man is but the Turning of a Leaf*, in bronze. His life-size *Narcissus*, in marble, is now owned by Mr. William Marburg; *Violet*, a fascinating study in marble of a little girl, was bought by the Peabody Institute, and *Memory* was purchased by the Riggs family.



LITTLE GIRL

BY HANS SCHULER



GRANDMOTHER

BY HANS SCHULER

Johns Hopkins University is building its new home in the northern section of Baltimore, in that part known as Homewood. Schuler has been working with the architects for many months, and a sketch that he submitted has been accepted. The monument is to be in the form of an exedra, a slightly elliptical seat, with the statue of Johns Hopkins in the centre, and an emblematic figure flanked on each end representing the two gifts, the University and the Hospital. The University is represented by the figure of *Knowledge* on the right, a seated figure of a man in deep thought holding a closed book, showing that while the University possesses all the knowledge of books, it is reaching out for something beyond—it is already famous for its research work and originality of ideas. The figure is surrounded by all the attributes of knowledge and science. The other emblematic figure at the left end of the exedra, representing the gift of the hospital, is *Mercy*, a seated female figure, holding the cup of medicine in an attitude of giving—helping, with the emblems symbolical of surgery, pathology, etc. The exedra and foundation will be of stone, and will be about fifty feet in width, while the statue of Johns Hopkins will be twelve feet high. The figures will be cast in bronze. He is also designing a fountain to be placed in front of the University.

## *Some Characteristics of Otto Beck's Art*

### SOME CHARACTERISTICS OF OTTO BECK'S ART BY MARY AUGUSTA MULLIKIN

A WHOLLY unusual exhibition of paintings, by Otto Walter Beck, was held not so very long ago at the Brooklyn Museum of Arts and Sciences, where it is rare to have a special showing of the works of a living artist, after which the exhibit was on view in the galleries of the National Arts Club, New York City.

By nature Mr. Beck is keenly sensitive to rhythms and harmonies in line and colour, which are valuable because they express spiritual states, convey meanings and create emotions. It is, therefore, logical that he should seek his motifs in that tract of great human emotions which is gov-

erned by religious thought. Independence and honesty have preserved in Mr. Beck a personality unconcerned as to what is modern, careless as to what will be popular, but at home with what is truly great in all times and countries.

His pictures, a series from the life of Christ, are modern in the same way as the best novels and dramas of the day, expressing psychological crises rather than events. In *Christ and the Rich Young Man* you see the wide-eyed recognition of momentous choice in the young man's face and the implacable purity in Christ's steady gaze which forces home the truth. The two heads are closely framed in, isolated from surroundings, freed from accessories. The tone and lighting is not that of tranquil hours; the colour is intense and deep. The forms of the faces belong to that grade of



THE SHEPHERD

BY OTTO W. BECK



## *Some Characteristics of Otto Beck's Art*

development which thinks and feels deeply. In no other interpretation of Bible story, except Rembrandt's, is one so little conscious of the era of the country. Orientalisms or topographical facts do not concern this master of feeling. Costume is used for the sake of the suggestiveness of its colour, and in the presence of the pictures one does not question whether it is modern or ancient.

The frames are individual, each designed for its picture. Some have a relief decoration in gesso, gilded, showing certain appropriate symbols uniquely designed and wrought with a touch which shows that this painter might have been a sculptor had not the impulse to colour been supreme.



SUFFER THE LITTLE CHILDREN

BY OTTO W. BECK



SUFFER THE LITTLE CHILDREN

BY OTTO W. BECK

Art has passed through a scientific era, and the realists and impressionists, having mastered the facts of light and atmosphere as affecting form and colour, have prepared the way for an expressive art which shall also be modern. Maeterlinck in drama, Debussy in music, have proved that an artist may be spiritual without being mawkish, while Rodin in sculpture has shown that there is a symbolism which is not a revival of the past. Adding to the technical resources of modern art a power of suggestion peculiarly personal, Mr. Beck's art partakes of the qualities of these masters in other fields whose work will endure.

## Some Characteristics of Otto Beck's Art

Certain other of the pictures, such as *Suffer Little Children to Come Unto Me*, a triptych, and *The Last Supper*, also a triptych, are primarily decorative in character, as announced by the choice of shapes of the pictures and by the underlying symmetry of the grouping, though the symmetry is shot through with a play of colour and of individual character and gesture. Some of the pictures are purely symbolic, such as *The Man of Sorrows*, *Hope and Lost Hope*, and *Spiritus*, each a study in types of character, in the interpretation of which tone, composition and colour play an essential part. In *He Went up into a Mountain Apart* the Christ is seen in a glory of golden autumn leaves, whose colours speak of the comfort and courage the lonely heart searched for and found in the abundance and strength of nature.

Choice of tone, in each, announces the theme, which is then taken up, echoed, enforced, by all the possibilities of colour, form, light and dark, placing and character study. The hour of the day or night, the state of the atmosphere, enclosure with its protecting shadows, its even tones, or sudden illuminating rays of light, out-of-doors with its intensities and its reflected lights, its coloured tones filtering through foliage, or its vague embracing shades of night, these fundamental conditions have been chosen for their pull upon one's feelings, one's memory.

### THE CHICAGO SOCIETY OF ETCHERS

IT is only within recent years that the bitten plate has made a successful appeal in America, consequently all existing societies trace but a few years back; but no similar organization can claim a bigger past, whether regarded in length of service or of meritorious performance. The name of this society is somewhat unfortunate, as it would seem to cover only local talent, whereas it is a cosmopolitan gathering of American etchers, domiciled at such distant points as Bordighera, London, Paris, Bruges and Tokyo. When we see active members scattered about in this manner, the importance of this fellow-

ship cannot be gainsaid, and it is not fair to mention the Chicago Society of Etchers in the same breath with newer and less important organisations of etchers who have not yet made claim to special recognition. At this juncture it might be well to advise more activity to the New York Society of Etchers, who appear to be in a somewhat comatose condition, due perhaps to the strain of their opening exhibition. Having barely attained to short clothes, they need fostering care to avoid being consigned to an unwept grave. To return to the Chicago Society, their fifth annual exhibition was marked by prize awards. William A. Levy, of New York, carried off the Figure prize, Ralph M. Pearson, of Chicago, the Landscape prize, and Ernest D. Roth, of Florence, the Architecture class. We reproduce his etching on p. xxxvi, and the other awards will figure later.



CHRIST BEFORE PILATE

BY OTTO W. BECK





*Awarded Prize for best Architectural Exhibit at the Chicago Society of Etchers, Fifth Annual Exhibition, 1914*

ARCH OF CONCA, PERUGIA  
BY ERNEST D. ROTH







"LA MADONNA DI PROMESSA." PAINTED  
IN PRIT FRESCO ON WOOD PANEL GROUND  
PREPARED WITH SLAKED PLASTER OF  
PARIS BY E. REGINALD FRAMPTON.

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## A ARCHITECTURE AND IMAGINATION: A CRITICAL NOTE BY C. MATLACK PRICE

IF THERE were to be brought against American architecture a serious criticism, it would be that it lacks imagination. Lacking imagination, no architecture, or any other art, can present elements picturesque, intimate or interesting. Closely allied to imagination, if not in actual fact the seed and root of imagination, is inspiration, and if the vast bulk of our architecture cannot honestly be said to inspire the beholder (with anything but indifference) it is because no inspiration has entered into its making.

Perhaps we do not expect enough—we expect to be inspired by paintings or sculpture or music or splendid acting, because we feel that inspiration has entered into their creation. I do not think that the average person is close enough to the architect—and the architect has never appeared in

fiction enough to ripen his acquaintance. The veriest ignoramus knows that a painting must be a work of art (whether it is or not), because it is produced by an artist. His much more cultured cousin, however, does not necessarily know that a building is (or should be) a work of art because it is produced by an architect.

This is all a matter of education—not the education of the schools, though I have always thought elementary architecture should be a high-school course—but the education of reading and general connotation. Knowing nothing of the architect, or that his “profession” is really an art, we know nothing of his architecture, and knowing nothing of architecture in general we never come to know the architect.

And it is because of these very human circumstances that architecture in this country, broadly speaking, has been what it is, or (more correctly stated) has been what it should not be—a tangled skein of imported ideas, well or ill chosen, and



RESIDENCE OF DR. ARCHIBALD R. GARDNER  
YONKERS, NEW YORK

DESIGNED BY H. T. LINDBERG  
(Albro & Lindberg)



## *Architecture and Imagination*

never sorted out, and it is because we have mistakenly failed to recognise that the architect is an artist that we have not been given artistic architecture, or architecture reflecting imagination and art.

Who does not know better than the architect how the house should be designed? Knowing nothing of architecture, we set ourselves up as critics of a man who has made a life-study of it. We accord greater courtesy to the painter who is doing our portrait—and certainly show greater faith in the professional

The case of the private house is different. The initial elements there consist of a sheaf of usually ill-assorted ideas and prejudices entertained by the prospective builder, together with another sheaf of ill-assorted ideas (entirely and bitterly at variance with the first) entertained by the “friends” of the prospective builder, and over all a firm conviction that the entire undertaking is far too important in general and far too delicate in detail to entrust to an architect.

The question, then, narrows down to the exact nature of the task confronting the architect. Unfortunately he is not a free agent even in the



VIEW SHOWING ORIGINAL TREATMENT OF ROOF AND BALCONY

men who prescribe our medicines in the sick-room, or patch up our quarrels in the law court.

By all means, if we interfered less with the architect we would get better houses. That the house represents an investment of our own money, and should therefore be botched to suit ourselves, is a silly enough excuse for meddling with the work. If a man owns a lake it would be reckoned little enough reason for him to drown himself in it.

These general observations are more important than they might appear, for they strike at the bed-rock of American architecture—especially of American domestic architecture. Churches, public buildings, banks, club houses and the like are generally given over to the architect by a committee of men who have selected him because they believe that he can do the work better than they can.

exercise of his stipulated functions. He is often not allowed even to design the house. His problem more often takes the form of the task of producing for his client as good a house as his client's restrictions and interference will allow him to, faithfully attending to every smallest detail, and suffering the perfection of these to go unnoticed while quietly taking the blame for whatever mistakes may have been forced upon him.

Quite apart from these aspects of the vicissitudes of the country-house architect in America, the development of anything like a national style, or even a strongly individual personal style, like that of Voysey in England, has been retarded and made nearly impossible by the ever popular demand for adaptations of English, French, Swiss or Italian architecture, and while many such adapta-



THE LIVING ROOM



## Architecture and Imagination

tions in this country have achieved conspicuous merit as such, they can never be rated as possessing true architectural significance. Their designers have shown their abilities as scholars rather than as architects.

That the national vogue for adaptation took so strong a hold on the people of this country is not entirely due to natural depravity or unseemly desire to ape the art of Europe, but was, in truth, to be blamed upon our architects on two scores: Firstly, they perpetrated absolutely inexcusable architectural aberrations in the '80s, which made *any* borrowed style seem preferable; secondly, when they did take to importing styles they did it so well that people really liked the Italian villas and French chateaux and what not.

The most regrettable thing has appeared to be that the architectural education and appreciation of the public has not kept pace with the architectural education and ability of the architect.

In England things have been very different. In the first place, the English of the last two or three generations had a national architecture as a background—interesting and varied, but peculiarly consistent and suitable for modern adaptation. A French or an Italian house in England would find little favour—it would not “belong.” Anything that has the appearance of “architecture,” from Gothic to Secessionist, is not taken amiss here, whether it “belongs” or not.

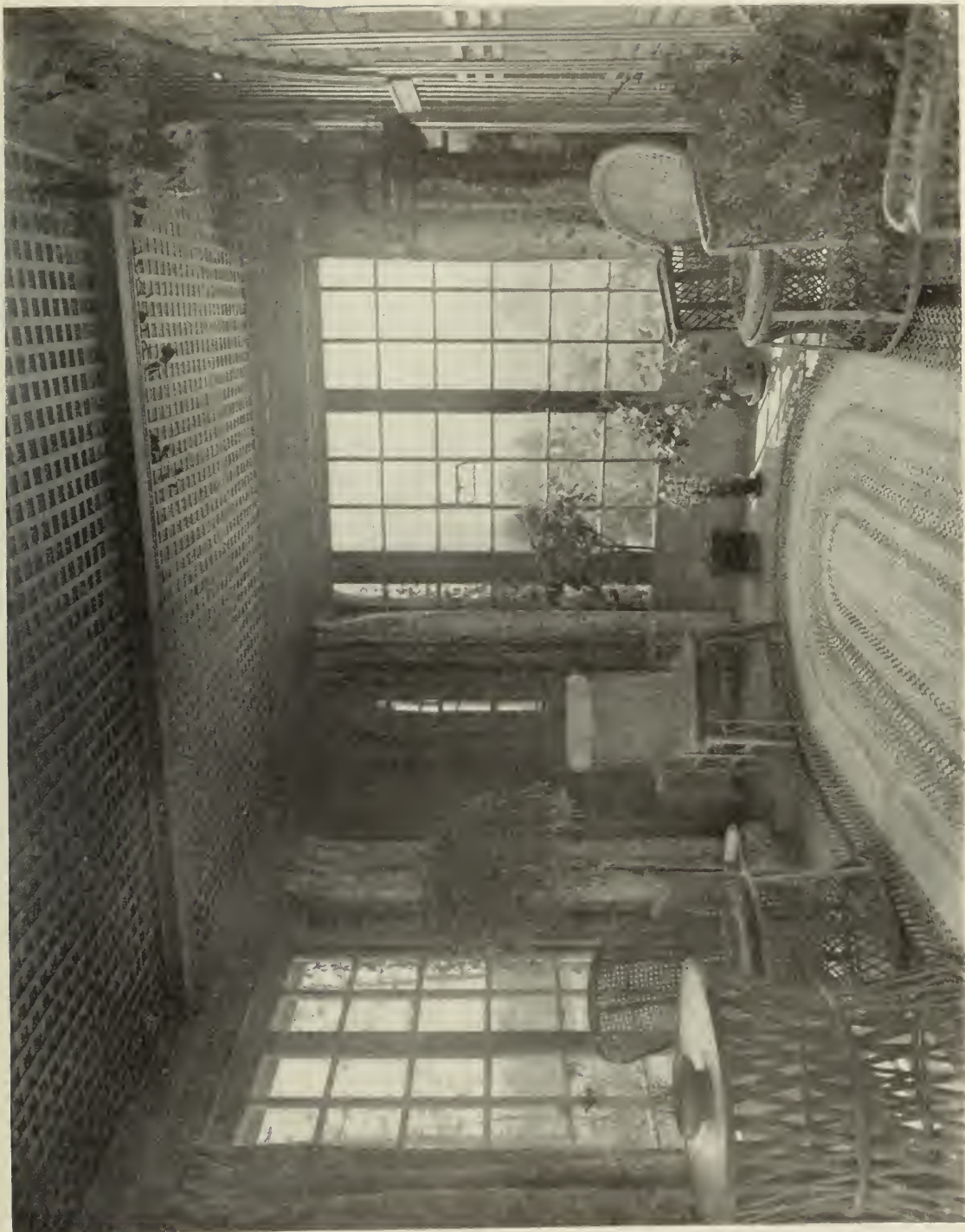
The entire English point of view in architecture has contributed to give the present English country house a certain ease and well-bred assurance which neither invites nor tolerates criticism. If the passer-by or the ubiquitous “friend” does not like the Englishman’s house, he is sublimely unmoved provided he likes it himself. If the veriest stranger appears to think that an American house looks “queer,” the owner is very unhappy. I have said elsewhere that the

American architect has become accustomed to conferring with his client along two lines, dictated by the client’s point of view toward the projected house—either that it shall be as nearly as possible *like* some other man’s house, or as far as possible *better* than some other man’s house. He will admit his client to be an exceptional case if the preliminary instructions proceed along neither of these lines, but rather in the direction of individuality, personal independence and general appropriateness. Politically we framed a Declaration of Independence, fought for it and established it as a doctrine, but architecturally we are slaves, the individual no more and no less than the nation. . . . A national architecture so pusillanimous naturally bred the man who was content to have a house exactly like his neighbour’s merely because he was sure of it and too uncertain about anything else, and with him the man whose



A PICTURESQUE CORNER





THE SUN PARLOUR



DINING ROOM



ONE OF THE SLEEPING ROOMS



## *Architecture and Imagination*



GARDEN ENTRANCE

idea of a house better than his neighbour's could find expression only in terms of size or expense.

The English point of view in architecture, then, has made possible the English country house of to-day—picturesque, interesting, imaginative and thoroughly charming to behold, even if sometimes a trifle inconvenient to live in. A department generally called “Recent Designs in Domestic Architecture,” appearing in the English division of *THE INTERNATIONAL STUDIO* shows very fairly, from month to month, what such architects as Baillie Scott, E. Guy Dawber, W. H. Bidlake and others are doing, while the remarkable achievements of C. F. A. Voysey and E. L. Lutyens have received more individual consideration.

The point is that in England the kind of architecture that may be called imaginative is the rule, whereas it is the beautiful exception in this country. Those of our architects, therefore, who have been able, by reason of their peculiar abilities and strong artistic individualities to break down the barriers of architectural mediocrity in America are the more to be congratulated. There are but few who have consistently maintained their independence and consistently designed country houses which have reflected their own excellent architectural imagination. One thinks most readily of Wilson Eyre and Albro & Lindeberg. Frank Lloyd Wright and Louis Sullivan are different—but so, as Mr. Chesterton points out, is

“red” different from “triangular,” if you want to compare them.

Even at an early stage of their career Albro & Lindeberg started to develop a distinct sort of house, the design of which was based on no specific style, yet vaguely suggesting several in certain small details. They would seem to have striven for certain essentials—plan, well-studied proportions and nicety of detail, with, over all, an encompassing feeling for the picturesque. Their houses were not merely “charming” and open to serious academic criticism, nor were they academically “correct” and open to the criticism of harshness and uncompromising qualities. Furthermore, the architects remembered always that they were designing a modern dwelling, for modern people to live in—and therein they score upon many of the English country-house architects, whose houses, if one is to judge from the plans, must be very queer places to live in.

A most excellent thing about the architecture of Albro & Lindeberg, now carried on by Harrie T. Lindeberg, is that it is constantly improving. One had thought some of the earlier work very remarkable before the publication of the Babcock, Kerr and Rossiter houses—and now there is a newer and even better group of houses—very sure and clean-cut in their essential facts, yet with all the elusive qualities that go with the true expression of the picturesque.



## Architecture and Imagination

The cuts show a number of aspects of the home of Dr. Gardner, at Dunwoodie, Yonkers, to the north of New York City, not far from Fieldston, and even the most captious critic must concede that the architectural imagination which conceived this delightful country house could be equalled only by the architectural ability which executed it. And it is interesting to note, in the detail of half-timber work, that the rare and excellent element of *craftsmanship* in architecture which has usually characterised Wilson Eyre's work is apparent here.

The lines of the house are pleasant and harmonious, the planting and gardening most happy in adding to the quality of domesticity expressed by the house itself; the details are quaint and interesting, and the whole appears to be inevitably picturesque—and yet this picturesque quality, as in any work of art, has



ANOTHER CORNER OF THE DINING ROOM

resulted only from a high order of creative imagination, partly instinctive and partly cultivated.



WINTER IN JACKSON PARK

BY RALPH M. PEARSON

### CHICAGO SOCIETY OF ETCHERS

THREE associate members of this Society added to the interest of their fifth annual exhibition of etchings by offering prizes for the best etching in landscape, architecture and figure. In our last issue was reproduced the architecture subject by Ernest D. Roth, and in this issue are shown the figure subject by William A. Levy (on page lxi) and the landscape by Ralph M. Pearson.

### CARNEGIE INSTITUTE

MR. JOHN W. BEATTY, Director of Fine Arts, has announced that Pittsburgh will not hold its annual exhibition this coming year, so as not to conflict with the Panama-Pacific Exposition. This resolution will be a bitter disappointment to thousands who have no intention of visiting San Francisco and who regard the Pittsburgh International as an inviolate fixture. In spite of the committee's verdict it would appear feasible to hold the two exhibitions.

## *Some Phases of Domestic Architecture in the Southwest*



*Photograph by Frederick W. Marlin*

MR. FARQUHAR'S SUMMER HOME AT SANTA MONICA, CALIFORNIA

### **S**OME PHASES OF DOMESTIC ARCHITECTURE IN THE SOUTHWEST BY UNA NIXSON HOPKINS

THE domestic architecture of Southern California, so capable of adaptation elsewhere, is attracting wide attention.

Where the flowering is so successful, it is a pleasant adventure to go back to the root, the branch and the stem to see whence comes the flower. The natural advantages are very great to begin with, for there is no more beautiful scenery in the world than in this favoured spot, which seems to have been designed for ideal living. Here one may plant a home in the shadow of purple mountains, or in view of sapphire seas, or on broad plateaux overlooking quiet valleys—a rare setting may be had for the choosing. Then, too, the early history of this part of the country is highly romantic, tending to influence the imagination in the creation of that which is picturesque.

In this fertile soil the seeds of domestic architecture have taken root easily and flourished, influenced largely in the beginning by winds that have

blown by way of Spain and Mexico, and later from many other lands, but developing along independent lines.

Its romantic origin, however, is apparent—there is no doubting its rich heritage. Unhampered by climatic conditions, the homes of this section are for the most part entirely unlike those of that vast area, the East. Severe wind and weather are in no wise to be reckoned with in their construction. They may be built in any fashion, at any season, under summer skies, shaded by evergreen trees, surrounded by gardens that bloom through the months of the calendar.

The earliest homes of the Southwest were made of adobe bricks, adobe being a kind of mud, and the bricks sun baked. From these the simple, low, rambling houses were built about a courtyard. So great was the labour in constructing them, there was no temptation to ornament them, and perhaps to this fact is due their charming simplicity. Only a few ruins of the old places are left here and there, but they illustrate the beauty of this early architecture, variations and adaptations of which are still being built, not of sun-baked adobe bricks but of modern stucco or



## *Some Phases of Domestic Architecture in the Southwest*

plaster, with all the conveniences of modern-day living.

For many, many years the adobe was the only type of domestic architecture worthy of recording, the term "adobe" designating the architectural form as well as the material.

But with the advent of eastern capital, together with the attendant haste of those who accompanied it, another style of architecture rapidly developed. The new houses of wood were quickly built; badly designed, over-balanced skyscrapers, extensively ornamented with frills from the mills tacked on all the available spaces. They had not one redeeming feature to justify them. Following

California bungalow, heralded as something new, easy to care for and of comparatively low cost, soon swept over the land, deteriorating, to be sure as it became more and more pretentious, ambitious to assume the airs of a conventional house.

Next came a short period when there was a pitiful attempt to adapt the main characteristics of the wonderful old missions to domestic architecture. But so complete was the failure that it was soon abandoned.

Within the past few years southern California has grown rapidly in popularity as a place of all-the-year-around residence for people of culture and wealth. Notable architects, attracted by the great



*Photograph by Robert Lewis Burn*

A HOUSE SHOWING THE INFLUENCE OF THE OLD SPANISH ADOBE

this unfortunate era came the fatal boom days, and when it had burst a veritable army of people possessed land, but little money with which to build upon it. Not having money for houses, they built barns and lived in them, hoping later to erect substantial places. But as time passed and financial conditions improved slightly, the barns were fixed up. Porches were built, pergolas were added, all kinds of simple built-in features were invented—and lo! the California bungalow was upon us. Delightful small houses of redwood, showing the natural construction, were built, following the barn period. They were for the most part planned by laymen, and no end of ingenuity was brought to bear on the building. Every man knew his own front door those days, because likely he had designed it himself. The

possibilities in this climate, as well as by a very desirable clientele, have established themselves here, bringing their own traditions and the fruits of their education and experience in many other climes. The result is—the flower of domestic architecture in the Southwest to-day is composite. It is a pleasing flower, however, and might be indigenous to many climes; for here is the great melting pot for the world's best domestic architecture.

People making homes in southern California, generally speaking, have travelled widely, and each has brought his own preference for a home—his own castle in Spain. It may be, in reality, a Spanish house, white-walled, with a glorious courtyard, where a fountain reflects the bloom of acacia and myrtle trees; or perhaps a sojourn in





*Photograph by Frederick W. Martin*

HALL IN THE HOME OF DR. JOHN R. HAYNES, LOS ANGELES, CALIFORNIA



*Photograph by Frederick W. Martin*

LIVING ROOM IN THE HOME OF DR. JOHN R. HAYNES, LOS ANGELES, CALIFORNIA

## Some Phases of Domestic Architecture in the Southwest

the land of the chrysanthemum has influenced him in favour of certain Japanese characteristics; or, possibly, it is the substantial English country house which makes an appeal, or the picturesque Swiss chalet, or an Italian villa—or it may be with the niceties of French detail that he wishes his house embellished.

And this brings us to the work of Robert D. Farquhar. Though not limiting himself to any one type of production, Mr. Farquhar shows the distinct influence in his work of long residence in

yet there is a strong touch of originality about the design, such as only genius can produce.

The house faces seaward, and for background there are tall eucalyptus, decidedly a blue-green. The outside walls are pale gray, with columns and casings of a rich cream colour, and the blue-green of the roof entirely agrees with that of the trees. This long roof expanse is broken by French dormers set at pleasing intervals—in fact, every line here pleases one's sense of proportion. Grey cement walks are bordered by bands of pink and



Photograph by Frederick W. Martin

THE HOME OF DR. JOHN R. HAYNES, LOS ANGELES, CALIFORNIA

France, together with the rare technical training of the Beaux-Arts. He combines in his houses that elegance and simplicity of which the elect in France are past masters. This applies to their chapeaux or their chateaux—wherever they have an opportunity to express themselves in line and colour. The point is especially well illustrated in Mr. Farquhar's own summer home at Santa Monica. Nothing could be more simple and at the same time more elegant. And though the house is built *selon les regles*, for Mr. Farquhar always knows whereof he speaks architecturally,

white daisies, their green foliage melting into the clover lawn.

Between the exterior and interior there is a high degree of concord, for inside there is the same delightful colour arrangement, and a real French notion is furthered by locating the main living room on the garden side of the house. French windows open directly on the terrace and the garden just beyond is "worked out" in blooms of different tones of pink with grey borders of dusty miller, the cream colour appearing in the high lattice fence.



*Some Phases of Domestic Architecture in the Southwest*



*Photograph by Walter Lewis Burn*

A HOUSE DESIGNED BY ROBERT D. FARQUHAR

A house among the oaks illustrates Mr. Farquhar's ability to adapt his work to a given environment, for here, though the house is the glorification of simplicity, there is about it the dignity and solidity of the oaks which surround it, and with which it composes to perfection. The division of light and dark colours is worthy of

note and, once within, the distribution of doors and windows is as satisfying as it is from without.

The house, seen on this page, is pure in line and of rare detail; but in spite of its classical beauty there is upon its façade the impact of "home"—for it seems a friendly house, set among the trees.



## *Some Phases of Domestic Architecture in the Southwest*

Like so many California houses, it is equally enjoyable winter or summer.

The charming one-story house pictured is a happy illustration of a modern house designed along the lines of the old Spanish adobe, and shows Mr. Farquhar's ingenuity in combining old-time ideas with modern conveniences. Yet nowhere does the combination work *à tort et à travers*. The front, especially, is most skilfully designed, for while preserving the long line of the house, the large living room is inset sufficiently to relieve any tendency to monotony. Such danger is further obviated by flanking the front door with columns over which is a hood, casting a deep shadow on the grated door. You enter immediately into the living room, the chambers and baths forming the wing to the right, while the dining room, pantries and kitchen form the wing to the left. Opening from the living room and chambers, running at right angles, is a glassed-in porch which looks out on the patio.

The chateau of Dr. John R. Haynes in Los Angeles is one of the most beautiful recently designed by Mr. Farquhar. About it there is at once an atmosphere of restrained elegance, yet you gain a distinct impression of hospitality as you approach it from the street. The broad cement

walk goes directly to the entrance, over which is a delicate iron balcony supported by classic columns above which three windows are grouped. The window over the stairway, situated to the left of the entrance, is a charming piece of detail.

Just off the entrance hall is the stair hall, from which the stairway makes a graceful ascent.

From the main hall you enter the dining room, octagonal and panelled in white, or go out onto the broad porch, or enter the long drawing-room, from which you may look out on the broad expanse of lawn in front or the opposite way—gardenward—for the long French windows in front are balanced by the same openings opposite.

The book room is next the drawing-room and as many-windowed as if built in the time of Louis XIV. From this library the sun room opens—all glass, with doors on the garden side opening, too, onto the immense porch.

The garden is entirely in keeping with the chateau. There is a stretch of green in the centre space, with a latticed tea house at the end, and on either side of the green masses of flowers with high trees behind the tea house.

The rear of the house is covered with green lattice work, to which clings Japanese ivy, spattering with green the white that shows between.



*Photograph by Walter Lewis Burn*

A HOUSE AMONG NATIVE OAKS

## American Society of Miniature Painters

### AMERICAN SOCIETY OF MINIATURE PAINTERS

THE Metropolitan Museum of Art has recently given official recognition to the serious standing of the American Society of Miniature Painters by purchasing five works by prominent members for its permanent collection. It is the first time in the history of the Central Park institution that such a purchase has been made, and all the more satisfactory in view of the higher standards the Museum is setting for itself, and, further, in view of its recent important acquisitions. The five miniatures include the delightful portrait of a child by Lucia Fairchild Fuller, president of the Miniature Society; Laura Coombs Hills' portrait of Persis Blair; Helen M. Turner's portrait of a young woman; Alice Beckington's portrait of her mother, and Margaret Foote Hawley's likeness of Alexander Petrunkevitch, all performances of the highest order, representing the last word in American miniature achievement. Having made this start, it is fair to presume additions will be made



Metropolitan Museum of Art  
CHILD STUDY

BY LUCIA F. FULLER



Metropolitan Museum of Art

PORTRAIT

BY HELEN M. TURNER

from time to time, but these five ivories form the nucleus of what should in time become a noteworthy representation. This is the more satisfactory since, it may be stated, the American to-day is quite in the lead of those painting in this direction. The American Society of Miniature Painters was organized in 1899, eighteen of the charter members being women, and since that time it has held annual exhibitions. To the Paris Exposition of 1900 it sent a group of work that was shown the following year in New York. Its members have received medals in Paris (1900), Buffalo (1901), Charleston (1901-02) and at St. Louis (1904). Last season the National Academy of Design invited the Society as a body to exhibit with them, leaving to the Society all arrangements as to juries and placement. The result was a series of cases filled with attractive miniatures, located in the entrance galleries, that added materially to the distinction of the display of the older society.

ARTHUR HOEBER.





PORTRAIT OF PERSIS BLAIR

BY LAURA C. HILLS

## LE DERNIER CRI

BLAST.—A new ism has arrived, Blastism, which is the latest phase of Vorticism, Imagism, etc. It makes Futurism a thing of the past; its claim to permanency is that it is the product of Presentists, men like Aldington, Brzeska, Pound, Wadsworth and Lewis. These are some of the

gentlemen who do the blasting. They believe in no perfectibility but their own, but need the unconsciousness of humanity—their stupidity, animalism and dreams. *Blast* is a quarterly publication, edited by Wyndham Lewis, and sets out to be an avenue for vivid and violent ideas. If we must have wars and isms, why not *Blast*? Or is it the cataclysm of premature decadence?



## American Art at Shepherd's Bush



Photographers, Henry Dixon & Son, London

NEW YORK

BY JONAS LIE

### American Art at Shepherd's Bush BY W. G. PECKHAM

WHAT credit is due to the Americans who have gathered in one exposition good examples of Abbey, Sargent, Tarbell, Dougherty, Whistler, De Camp, Bohm, Hopkinson-Smith, Dewing, Gari Melchers, Hawthorne, Alexander, Chase, Funk, Wiles, Waugh, Horatio Walker, Jonas Lie and many more? It is as if the bad of many academies had been sent below to the hot place and the good of the same had been garnered at Shepherd's Bush.

The art exhibition is next the loop-the-loop, the flip-flop, the Wild West Show and more of the same kind. Coney Island and the Metropolitan Art Museum are wedded, as it were, under the presidency of the Dukes of Connaught and Teck, and the vice-presidency of J. H. Choate, Lawrence Lowell, of Harvard, James Bryce and the Earl of Curzon. At the entrance the American illustrators assert their superiority with examples of their productions from *Harper's*, *Collier's*, *Century* and *Country Life in America*. The best work of

Orson Lowell, Howard Pyle, Frost, Wenzell, Albert Sterner, Hopkinson-Smith and their peers is easily the best of its kind. Close by Jonas Lie gives a glorious rendering of New York's sky-scrapers after dark. It comes near to justifying the claims of the artist's friends. It is majestic and highly romantic. Look at the original at six o'clock on a winter's evening from the North River, and you will see like majesty in a line that no other part of the world can compete in. Near by Lie's flower picture is a rich, strong mass of colour, very different from the flowers painted by the average woman painter of such.

Horatio Walker shows that his eternal calves have grown to be oxen and good oxen, too. Hawthorne is put down as from Paris, while he is at Provincetown, Massachusetts, and is represented by numerous works, fine in technique, although sickly in subject.

His body lies in Segovia,  
His soul is in Madrid.

There is a story told to the credit of Sargent that when asked why he did not hasten his frescoes in the Boston Library, he answered: "I am waiting to learn to paint like Abbey." So



PORTRAIT OF R. H. THOMAS, ESQUIRE  
EX-PRESIDENT OF THE NEW YORK STOCK EXCHANGE  
BY IRVING R. WILES



THE DREAMER  
BY EDMUND C. TARBELL.



are other great Americans. Abbey is represented by numerous sketches, and by one noble painting, *The Queen and Richard*. The centre of the painting is taken by Richard, clad in Abbey's red. Who else of Americans has shown such dramatic quality in colour and conception? There is deviltry in Richard's face and desolation in that of the queen. Assuredly her eyes can never look softly on a man again; that mouth can never

friend claimed to be the best painting in the exposition. But Bostonians will prefer the supreme portrait of Mrs. Cabot, because it fully renders the Cabot quality. That lady's children and their children can have perfect satisfaction in their ancestress's adequate portrait.

Sargent is represented by one portrait of a real woman, simply and perfectly painted. His several other sketches shown have already been sold to Americans. At Berlin two years ago Gari Melcher's admirers were not satisfied. Here his one picture satisfies all who see it. Moreover it is a man's picture of men.

Tanner's two pictures make one wish that such a good fellow and such a good painter should take a more conventional line. Some are obliged to be Secessionists, but not Tanner.

There are two Bridgmans entirely worthy of the artist; one, *An Oriental Merchant*, is worthy of any artist of any time or any country.

Max Bohm has a portrait of his wife which makes one say that Mr. Bohm will be a great artist of the first rank as soon as he paints other ladies as well as he paints his wife.

Some of Wiles' best portraits are here, and several of Frieseke's in his usual style.

No living man can paint fish or onions better than W. M. Chase paints these objects, as shown here.

Happily there is just a small dash of Cubists and

the like, and a very few examples of the dilute imitations of Whistler's nocturnes. Just enough of the last two for one to be thankful there is no more.

On the English side surely there is a continuance of the courtesy to guests. The exhibition is not as representative of the British as of the American pictorial art.

The Millais *Sir Isumbras at the Ford* is something to be grateful for. It is strongly painted



*Photographers, Henry Dixon & Son, London*

MY DAUGHTER

BY F. W. BENSON

smile any more, least of all on a man. There are years of work in the faces of the men, women and children of the retinue; masculine strength, feminine beauty and child-like innocence. Those who say they like Whistler may lie, unless they narrow down to the painting of his mother; those who say they like Abbey surely tell the truth.

Ivanowski, New York's painter of actresses, is represented by one solid work, *Marianna*.

Tarbell has a dreamy lady that some British

## *American Art at Shepherd's Bush*



THE CIRCUS

BY GEORGE BELLOWS

and poetical, but in comparison with the Abbey is not the latter's equal in fineness, labour or thought.

Among the others represented are Stanhope Forbes, Waterlow, the gifted Solomon, Shannon, R. P. Reid, Charlton (in a dramatic picture of women managing a life-boat), Holl, and Mrs. W. Allingham. The quality of the last makes one think of William Allingham's lines:

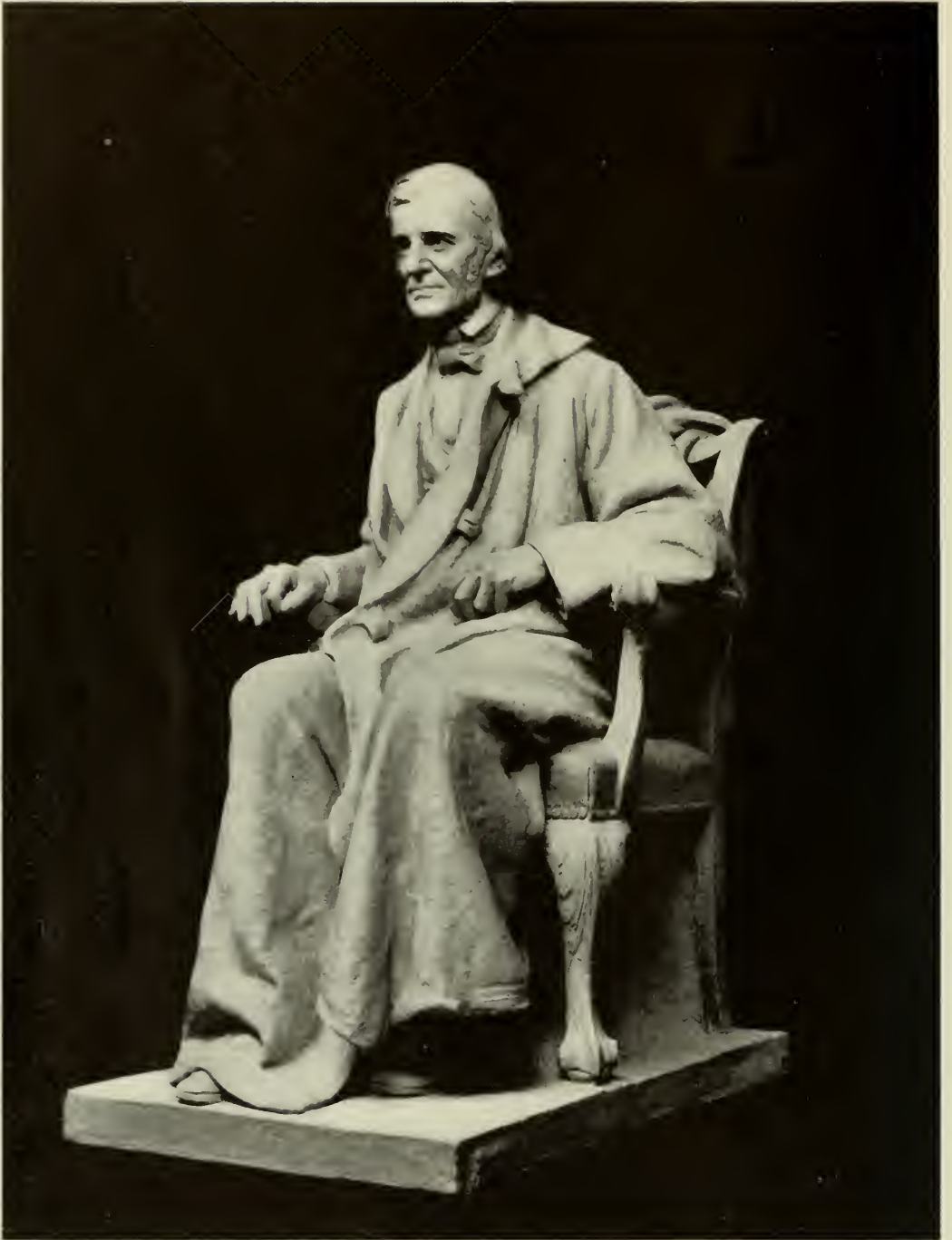
Up the airy mountain,  
Down the rushy glen,  
Wee folk, good folk.

Outside the Hall are portraits of Jefferson Davis and several Confederate generals, nearly side by side with the exhibition of our Christian Scientists, a few rods away from our cowboys. It is well for all these elements to kowtow to art.



A PASTORAL TWILIGHT

BY A. B. DAVIES



STATUE OF EMERSON  
BY DANIEL C. FRENCH



## *The Emerson Statue by Daniel C. French*

THE EMERSON STATUE BY  
DANIEL C. FRENCH, SCULPTOR  
BY SAMUEL HOWE

THE Emerson statue by Mr. French is said to be a remarkable likeness, revealing not alone the man but the age which produced him and the conditions making that type of man valuable to a critical community. In other words, this is not simply an adventure in marble nor a portrayal more or less revealing the psychology of the man, but it invites a more exalted criticism because it in the natural alertness of his position here shows the analytical, argumentative, weighing, as well as clarifying ability, which is so indicative of the time in which he lived. He wrote once: "The world is governed too much," and I venture to think that were we so fortunate as to have his opinion of this illuminating sketch by Mr. French we should find in it much that he liked, because there is in the sketch that which evidently has not been governed by academic precedent, for this is no pose, no man sitting in a chair looking thoughtful, but a man eager to learn, forever the student of life.

How did he do it? is the natural question we ask. By what authority do you speak? has often been put prior even to Biblical times. This is not simply a memory of a big man wherein daguerreotypes, photographs, pencil sketches and the confidential advice of personal friends play a part. This statue is the product of an unusually attractive condition of things. Mr. French was a neighbour, a fellow-citizen with the philosopher, living near-by in Concord, and seeing the big man every few days, knowing him, in fact, as far as a young man may be said to know a middle-aged personality of whom everyone is talking, and to whom even the most able look with reverence; and the young sculptor was honoured with a criticism. The work was worthy, was it not? In his own inimitable manner, the philosopher said on one occasion, "The trouble is the more it resembles me the worse it looks," and again, "That is the face that I shave." The love of quiet banter, the humour of the philosopher wherein he instilled into his thought the ability to assign to each section of the problem its due value, is shown in the comment he made at one time of the work of a brother sculptor: "It looks as harmless as a parsnip."

Again the sculptor has contrived to present the illuminating quality of the face and its manner of lighting up when interested in any subject, and what subject is there that Emerson failed to find of

interest. With the enthusiast's love for truth he has moulded carefully the features, the bones are here and the hollows, the projections are almost brutal in detail at times, and yet forever softened by the spirit within. Yes, the sculptor also has objected to the limitations of academic precedent and has here given a picturesque abandon in the pose strangely natural, and an eagerness in pressing the position of the head forward characteristic of the man; this is an innovation in a statue which demands primarily the grandly heroic attitude. This is a revelation of the quintessence of life.

We all know that to Emerson sculpture was history. The history of this revelation of the philosopher is that it began some thirty-five years ago with a sketch of which we have an admirable criticism, and that since then the distinguished sculptor has had the benefit of examining closely the illuminating photographs by Hawes, of Boston, who photographed all the distinguished literary men of that time, and in addition to his own sketches in clay and wax he has had the writings of the man to revivify his memory, and we see what admirable use he has made of the occasion.

### THE CHICAGO SOCIETY OF ETCHERS



*Awarded prize for best etching in figure*

MAN WITH CLOAK

BY WILLIAM A. LEVY



"HAIL MARTYRS"

BY HARRY LEWIS RAUL

*Northampton County (Pennsylvania) monument to the martyrs of the battleship Maine and the soldiers, sailors and marines of the Spanish War. The figure fronts a massive granite shaft surmounted by a ten-inch shell from the Maine supported by two bronze eagles.*







'A GIRL SEWING'  
FROM AN OIL PAINTING BY  
FREDERICK C. FRIESEKE

# The INTERNATIONAL STUDIO

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## A STUDIO HOME IN CONNECTICUT BY W. H. DE B. NELSON

ARTISTS have not been slow in setting the seal of their approbation upon the choice lands lying about Silvermine and New Canaan, Connecticut, where several picturesque homes have sprung into existence of late years, some of which nestle in peaceful valleys by brook and orchard, whilst others appear jauntily perched over chattering streams or tower above an ancient mill-race; but, wherever one stumbles upon them, re-

mote from the turmoil and unrest of cities, it is unfortunately true that what they gain in pictorial quality, mostly due to surroundings, is lost in the glaring errors of architecture and misapplied material. Occasionally, however, there arises one of the fraternity who wishes a real home in good taste and sanely constructed—a building that shall fulfil his ideals and adequately meet all requirements. To the architect who is sincere and ambitious such a client is a joyful acquisition—and such a partnership results in the countryside and family concerned being enriched by another addition to



GENERAL VIEW OF DATCHET HOUSE

ARCHITECTS, LORD & HEWLETT



## *A Studio Home in Connecticut*

the complement of successful happenings in domestic architecture.

The house under discussion for close upon a decade was built of that gossamer fabric attributed to dreams and was in very fact a castle in the air. All good dreams have their awakenings and last winter Mr. Putnam D. Brinley commissioned Mr. Austin Lord, of the firm of Lord & Hewlett, to convert this dream house into a structure of actual material.

To explain a Gothic home in a scattered community of artists in Connecticut with the unwonted legend of Datchet House requires a few lines of historical allusion. The first Datchet House dates back to 1640, when Thomas Brinley was auditor-general to Charles I, and was situated in that beautiful English hamlet which all tourists recall who have visited Eton and the royal borough of Windsor. A royal grant of ten thousand acres in Rhode Island for services rendered to the Crown accounted for a second Datchet House in the Brinley family in 1723, imitating closely its predecessor, and now to-day, without further following the family vicissitudes through the centuries, we find General Israel Putnam's great-grandson comfortably sheltered in Connecticut in Datchet House No. 3. These three homes might surely supply material for a three-volume novel, but our concern lies mainly with the house and its character and features, design and construction.

The house in question was to be Gothic in spirit, and the greatest simplicity in line and detail had to be observed. To be Gothic in spirit it must rely upon something more than mere Gothic detail. The studio motif finds its prototype in the great hall or living room of the early English house. The absence of the projecting porch and the adop-

tion of the arcaded porch or loggia built within the limits of the house proper, the high-pitched roof, the narrow grouped windows, large, tall chimneys, suggesting the great fireplace within, are all earmarks of the period, assisted by an oriel window, a bit of tracery, a bargeboard, etc.; but without the characteristics of plan and exterior which are the basis of this style, this house must have proven a failure however elaborate the detail, and this applies equally to any other style of architecture.

The spot selected for a site was a narrow strip of ground bordering on the road, ten or twelve feet

above a meadow beautified by the passage of the Silvermine River. The lie of the land compelled a rectangular form of construction, embracing service extension, garage and the intervening latticed yard. These conditions dictated by necessity have brought the composition into a very perfect harmony between the principal motif and accessories. Garden steps relate the house to the meadow, while the double terrace to the north gives additional length to the composition and opens the view to the rocky stream at its base. The house



STUDIO ENTRANCE WITH  
VIEW OF MEADOW

ARCHITECTS, LORD &  
HEWLETT

is 84 feet long, including the studio to the north and the service wing to the south, with a width of 32 feet. The exterior is of white stucco; marble dust and Portland cement were used to attain a gleaming purity; all outside trim is of cypress, stained a very dark brown. Casement windows have been used throughout, the fastenings being reproductions of an old English model. The two massive chimneys on the west and south sides are two-thirds stuccoed, the rest being treated with ornamental brick work. It is interesting to note that the bricks used were the "discards" of a dealer's yard, being too irregular in shape and too much coloured! They were discov-



## *A Studio Home in Connecticut*

ered by Mr. Brinley and promptly acquired. Art and the trade do not regard bricks and other things from the same angle, which is indeed very fortunate.

Exterior doorways and porch openings favour the arched rather than the square arched top.

Throughout the entire house, excepting the service wing and bath rooms, all the inside walls have been left without the usual smooth finish, a lovely gray having been attained in the rough cast. In kitchen and pantry the walls and trim are painted cream colour, and all panels in closet doors stained green and rubbed down to show the grain of the cypress. This produces an unusual and charming effect. An interesting feature of the dining room is the painted reproduction of a Gothic hunting tapestry on the chimney breast, from ceiling to the top of the Kingstone mantel. The fireplace here, as in the studio, shows the arched opening and brick hearth. Sitting at the table in this room, which, by the way, is a "draw top" refectory table, with stretchers close to the floor, one can see through the wide doorways of living room and studio and across two terraces, clear to the brook—a charming vista. The east wall of dining room and living room is mainly glass, the casements giving onto the porch. This is thirty feet long, and with its beautiful arches and brick floor gives the effect of a cloister.

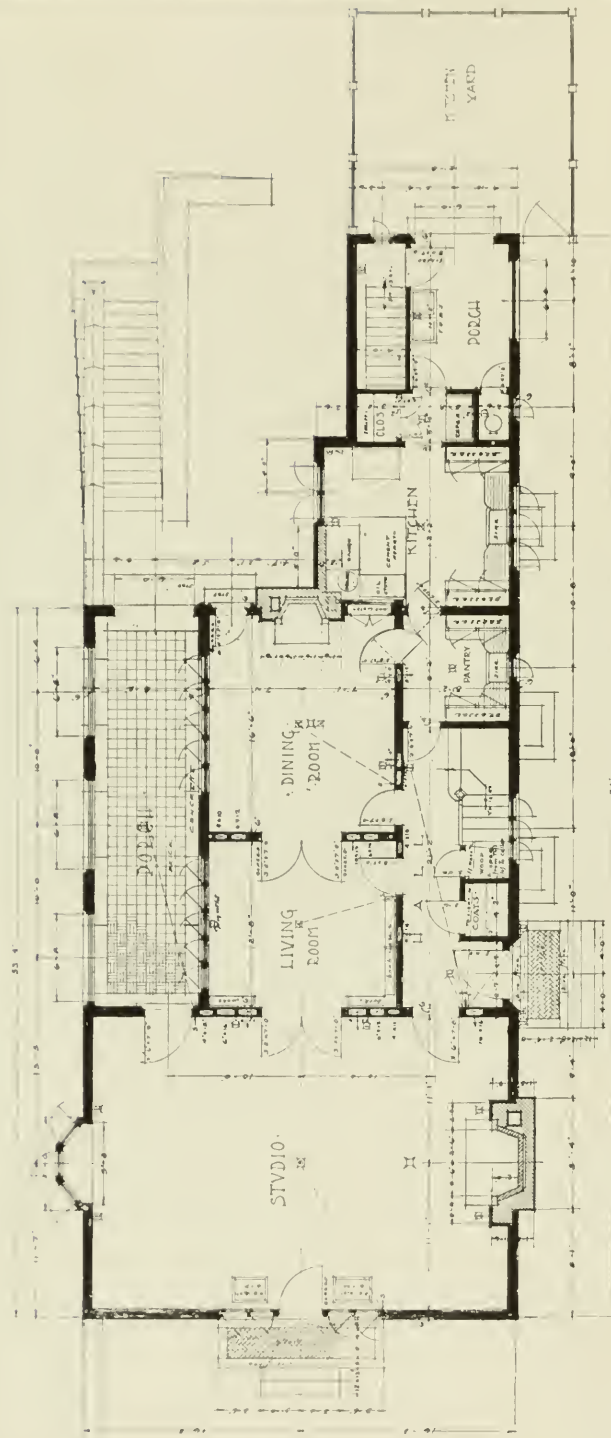
The first floor, running from north to south, is divided into studio, library and dining room, with an entrance hall along the west and a recessed porch along the east. Still to the south, in a separate wing, are pantry, kitchen and service porch. There is but one stairway, and its treatment with Gothic rail and lighted by three narrow stepped casements is particularly happy. The oriel window which lights the stairhead and the whole upper hall, seen from both inside the house



FRONT ENTRANCE

ARCHITECTS, LORD & HEWLETT

and outside where it overhangs the western doorway, is one of the most successful details of the structure. The chief room of the first floor is, of course, the studio. This is 22 x 32 x 17 feet, with a north light 10 x 12 feet of small panes, the Gothic doorway opening on the north terrace being part of the composition of this window. On the opposite side of the room, above the wide folding doors which separate the studio from the living room, an interesting panelled balcony projects. All the mouldings for this were made by the carpenters on the spot; no mill work entered into it. On the west wall is the great chimney breast, with Kingstone mantel and arched opening. This fireplace is treated in an unusual way. The desire was to have it symbolize hospitality; fire and light are, of course, its symbols; so here we find no shelf on which to put things, but, instead, two carved stone brackets project on each side of the arched opening of the fireplace, and on



FIRST FLOOR PLAN  
Scale 1/4" = 1 ft.

HOUSE FOR D. PUTNAM BRINLEY, ESQ.  
SILVER MINE, CONN.  
LORD & HEWITT ARCHTS. N. Y. C. N. Y.





VIEW OF HOUSE FROM THE GROUNDS

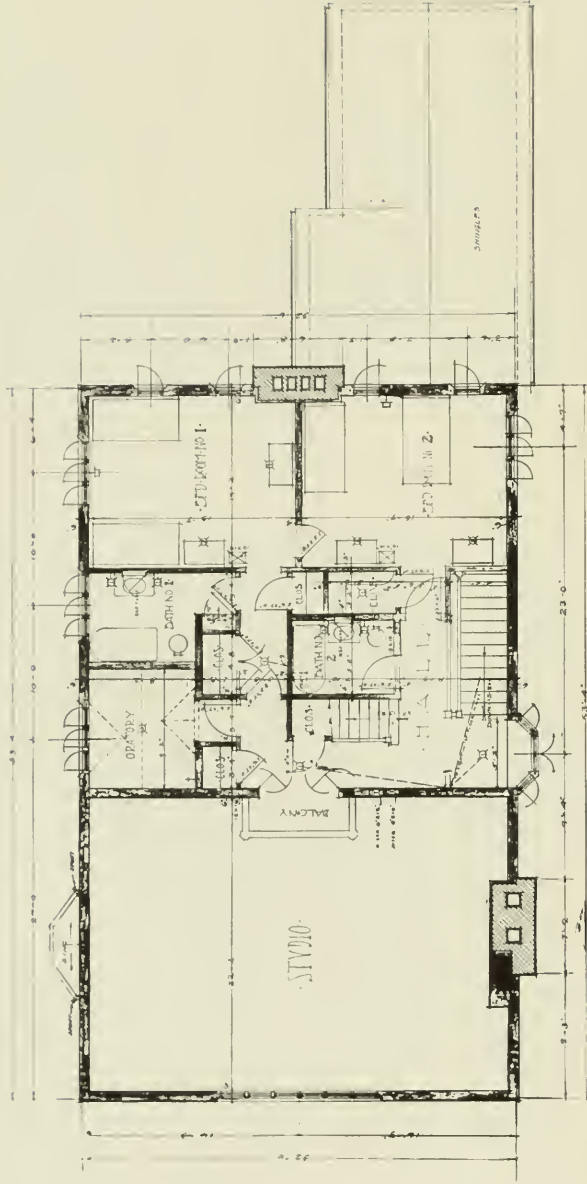
ARCHITECTS, LORD & HEWLETT



PORTION OF STUDIO WITH BALCONY

ARCHITECTS, LORD & HEWLETT





SECOND FLOOR PLAN  
Scale 1/4" = 1'

HOUSE FOR D. PATNAIK, DEWITT, I.S.O.  
SILVER MINE, CONN.  
LOED & TEMPLE, ARCHTS. N.Y.C. N.Y.

## American Society of Miniature Painters

these rest tall candelabra. The wide hearth is of brick. At the other end of the room a beautiful bay, containing three casements and forming a deep window seat, gives splendid balance to this imposing room.

The wealth of material in America constitutes an *embarras de richesses*—it is at once a blessing and a danger. In the distant past, both in England and on the Continent, owing to difficulties of transport, builders depended upon their own locality for material. Hence the simplicity which we admire in the sixteenth-century English cottages, simplicity and crudeness. They were built without any special plan of exterior, and yet were pregnant with character derived from an unconscious assemblage of motifs arising probably from the very necessities of the case. Danger, of course, lies in the abuse of materials, the use of many where few would ensure a better composition. Formerly there existed a natural ability to build well in the spirit of the age; it was the period of the craftsman, a *rara avis* to-day. The builder then worked freely, uninfluenced by conditions outside of his environment.

Datchet House, from initial sketch to final touches, has been a *Werkbund* in which owner, wife and architect have been a strong triumvirate of artistic effort, handing over their conception to a native builder who has honestly and sincerely translated their plans into wood and stone. The aim has been to picture the interior in the exterior, to search after those qualities which give expression to the uses for which the building is designed—in other words, the aim has been to design truthfully.

### "THE ENCHANTMENT OF ART"

UNDER the above title a collection of essays of unusual merit will be published during the current month by the John Lane Company. The author is Mr. Duncan Phillips, who will be remembered by many readers for an article which appeared in this magazine last December, entitled "Revolutions and Reactions in Painting."

### AMERICAN SOCIETY OF MINIATURE PAINTERS

IN last month's issue was a short article upon the work of the miniaturists and the official recognition bestowed upon them by the fact of the Metropolitan Museum of Art purchasing five examples for its permanent collection. Of these five three were reproduced, miniatures by Helen Turner, Lucia



PORTRAIT

BY ALICE BECKINGTON

Fuller and Laura Hills. The remaining two are now shown in this column.



PORTRAIT

BY MARGARET E. HAWLEY



A PORTRAIT  
BY EUGENE E. SPEICHER



*The Fairy Folk of Dugald Stewart Walker*



*Courtesy Doubleday, Page & Co.*

DIAPHANON

BOOK COVER DESIGN FOR "AMERICAN LYRICS"  
BY DUGALD STEWART WALKER

**T**HE FAIRY FOLK OF DUGALD  
STEWART WALKER  
BY JESSIE LEMONT

IMPRESSIONS and images of the material world of to-day display the proportions of the grandiose, the gigantic, the colossal, and mark the progress of the Will to Power. Under the urgency of this impulse buildings have been erected that rear their crests to the skies, floating cities launched that cross the seas, the courses of mighty waters turned so that oceans have become united,

and monster birds created that soar above the clouds under man's command.

These various manifestations of to-day, these super-achievements, seem conceived by that Superman who, evoked by the pen of Nietzsche, rose into modern thought—a symbol of illimitable potentiality. With the advent of this figure mighty machinery began to move, and, as its great wheels revolved and its piston rods cut through the air, the glint of the rotating circles and the flash of the great vertical and horizontal bars fired the imagination of poets, and thus have been

## *The Fairy Folk of Dugald Stewart Walker*

transcribed lines to the locomotive, stanzas to the subway express, odes to the aeroplane.

Reflections of these giant forms and mighty movements have been caught on canvas in glaring and gaudy colours, in lines and circles, in triangles and squares, and modelled in clay in blocks and cubes. In this way, perhaps, was evolved "cubistic" and "futuristic" art, a representation of the blood and bones of matter, an exposure in form and colour of the veins and arteries of the materialism of the present day. These embryonic forms, flashing with garish colours, have "reared their dripping heads like strange river-gods out of the singing blood."

Beside this hybrid offspring of power and motion another art has unfolded and blossomed, airy and delicate as the Indian-pipe, whose fragile bloom gleams luminously in the midst of the forest, revelations of the intimate secrets of Nature have taken form in literature and art. Maeterlinck's "Intelligence of the Flowers" and "The Shadow Garden" of Madison Cawein have found their counterparts in the flowing fantasies of

Aubrey Beardsley and the dream pictures of Walter Crane, and in the fairy folk of Dugald Stewart Walker.

The features of this artist's muse bear the marks of an ancestry of great age. These luminous and delicate drawings and paintings trace their origins back to the Middle Ages, to those decorators of missals and manuscripts that touched the high-water mark of book illumination.

Among the illustrative works of Mr. Walker there are drawings that are done with the fineness of miniatures, with hair lines of undulating and intricate patterns, others with lines composed of a series of infinitesimal dots (after the manner of

Flaxman); some with strong, thick strokes and, again, others with a shaded, heavy washing-in of black. The colour range of the paintings is pure and glowing, and shows clear electric blues, rose-leaf pinks, deeper corals and flaming reds, the gamut of the shades of gold from the sheen of palest yellow to the rich gleam of orange, blues and greens, from light to dark tones, that merge into each other indistinguishably and again separate into a variance as distinct as the azure blue of the sky and the emerald green of the sea.

The composition of these pictures shows breadth

and variety. Some of the drawings and paintings have the simplicity of Japanese prints, others present the abundance of detail of the pre-Raphaelites, with each form and colour significant and symbolic.

The peacock, emblem of immortality, enters time after time into these pictures, his gorgeous plumage "trailing clouds of glory" after him. He parades like a white wraith in company of twos and threes, under rows of dark "Botticelli" trees, his head feathers crowning him like a coronet, the plum-



*Courtesy Stuart Walker, Esq.*

A BOOK-PLATE DESIGN

BY DUGALD STEWART WALKER

age of his train sweeping proudly behind him as he walks with regal step over the velvet grass. In a pen-and-ink drawing he is perched high amid luxuriant foliage and strange tropical blossoms, his splendid train sweeping below him; beneath him is another peacock and still lower two others in the thick foliage. The arrangement is such that the group seems to shape itself into one gorgeous bird that sweeps with his marvellous plumage the entire length of the picture. In a painting he stands on the top of the high back of a time-worn bench, vested in emerald and turquoise, unfurling his feathers like a great jewelled fan, through which he seems to look, Argus-like, with





Courtesy Doubleday, Page & Co.

THE DRAGON-FLY  
BY DUGALD STEWART WALKER



## The Fairy Folk of Dugald Stewart Walker



Courtesy Duffield & Co.

THE NIGHTINGALE

BY DUGALD STEWART WALKER

a hundred eyes. Pan, piping his tune of out-of-doors, appears in these pictures again and again. He is seen seated among green branches, silhouetted against the pale light of dawn, that breaks through the thick foliage of a pine tree, fluting a melodious obligato to the song of birds. This *Pan* recalls the large canvas of Böcklin in the Pinakothek in Munich, entitled *Pan im Schilf*, in which the pagan god sits beneath the glancing blades of tall reeds, playing a sylvan strain. A sketch portrays a young Pan lying on his back on a grassy knoll, kicking up his small hairy hoofs in glee as he trills on his flute to a couple of amorous butterflies that hover about him.

Another great faun mounts over a high stone wall that encloses a garden; beyond the wall is seen the top of a tall tropical tree and the shrubbery of a park where a fountain throws high its shimmering, crystal waters up across the edge

of the silver circle of the moon. The poetic beauty of the picture brings to mind the *Claire de Lune* of Paul Verlaine.

A night landscape in a different key shows tall, dim cypress trees rising like ghouls into a blue-black moonless night; a dark blue-green river flows below these trees, whose shadows are reflected in the water. The one note of light is the silvery glimmer of a lantern that shines from a scarcely visible boat, which seems to creep along the river-bank; the light dances ignis-fatuus-like among the deep shadows. This painting, which is called *A Fisher of Dreams*, might also be entitled, after Whistler, *A Nocturne in Blue and Silver*.

*The Death of a Dream* is a water-colour in the Japanese spirit. The quiet tones and simple composition of this little picture give it a quaint fascination. In another painting of rare simplicity of composition, a swan floats idly on the placid waters of a lake in which a pond lily spreads its petals into full luxuriance amidst green leaves. This small picture has the lovely colour effect of Claude Monet's *Pond Lilies*, in which, as one draws away from the painting, the thick flecks

of pink and yellow pigments seem to stand out from the canvas and form into glowing, curled-up buds.

The "Fairy Tales" of Hans Andersen is the subject of the artist's most recent work. *What the Moon Saw* discloses a glow of languid white moon-flowers, and has predominating colour effects of cool greens and blues. A warm contrast in rich autumnal tones is shown in *The Wind's Tale*, where in the midst of a forest that the sun brightens to crimson and gold, among the flying red and yellow leaves that chase each other before the gale, an elfin creature stands with yellow wind-blown hair and a fluttering gown of green, whose hue seems caught from the last leaves of the summer; her shoes are green, her wee cap of pale gold, she holds in her hand a cluster of red and yellow flowers.

A fine sweep of line and sense of motion is conveyed in the pen-and-ink drawing of *The Snow*





*Courtesy Duffield & Co.*

LITTLE SILENCE  
BY DUGALD STEWART WALKER



*Queen.* Many steep roofs and turrets and quaint gables of houses are covered with a thick mantle of snow, that continues to descend in myriads of fluttering flakes. High above the peaked roofs of the houses, veiled by the falling snow, floats the Snow Queen; a single star blazes above her head, her dainty chin is lifted, her slender arms extended, the slim lines of her body, half concealed by filmy draperies, form a gentle curve as she

is airily lovely. The book-plates of Stewart Walker are designed with the same fecund fancy. Nature here, too, disports herself, adorned with flowers and vines, with starry constellations and with moons and suns; here, again, are the "motifs" this artist loves—graceful swans and decorative peacocks and sylvan fauns; into these book-plates also is wrought the magic of the out-of-doors.

The book illuminator or illustrator must absorb the essence of the text, yet remain free to conceive and to create. He must translate thought into form and colour, as the musician transmutes it into rhythm and sound. Stewart Walker's genius is sympathetic and comprehensive; he possesses originality and versatility in conception and handling; his imagination is a full, unfathomable well, from which he draws form and fancy, and Nature is the realm of his art. A native of Virginia, he has a heritage of the idealism, the romance and the poetry of the Old South. In his studio overlooking the spires of a church on Fifty-seventh Street, New York City, he conjures sprites that haunt the woodland glades, creatures of the coral reefs, water-nixies and fire elementals, elves of earth and ocean, spirits of wind and flame. There is a magic word coined by a modern man of letters which signifies one who has the power to see that which is hidden from ordinary folk; such intensified vision is the gift of this young poet-painter. A bit of mica glimmering in a crevice of the pavement suggests its story of the many feet that have passed over it; the tiny wild-flowers peeping through the lush grass along a forest pathway whisper intimate secrets of the woods; a cobweb spun within the belfry of



*Courtesy Duffield & Co.*

THE SNOW QUEEN

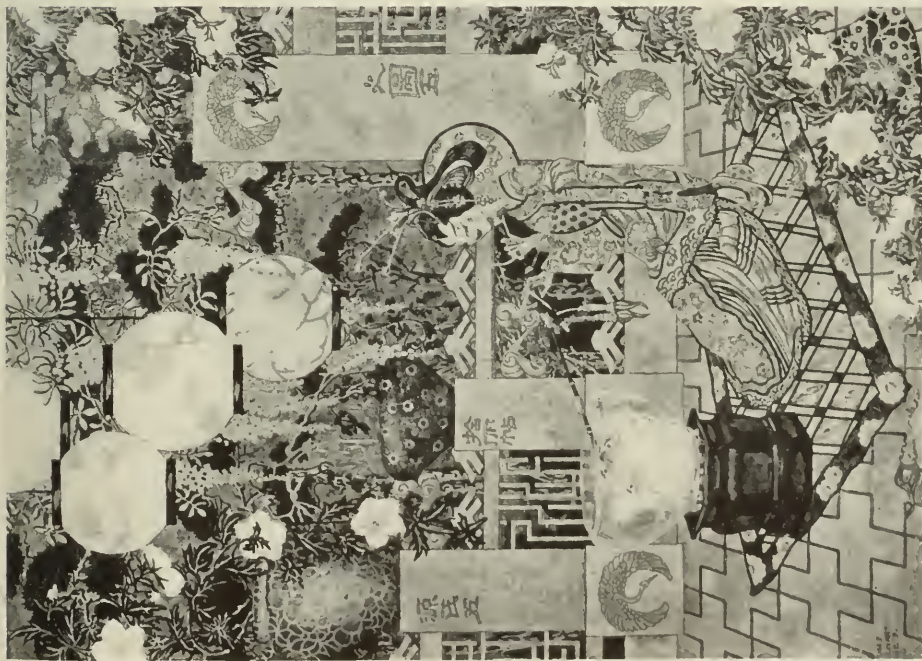
BY DUGALD STEWART WALKER

swims through the frosty air; a diaphanous scarf billows out in a splendid loop above her head and down in a great half-circle far below her feet. The effect of the snow-covered roofs is given by blank spaces on the paper, the motion of the falling snow is created by a background of slightly curved diagonal lines thickly dotted with white; there is movement, also, in the poise of the figure and the long loop and crescent curve of the scarf, which sweeps three sides of the picture. The conception

an old church reveals its mysterious hieroglyphs.

The art which obviously thrusts its crying colours and its ponderous proportions before the world is a reflection of the great civilizing forces of the present—a representation of monumental work. But the little voices of these airy creatures of the fancy, woven of sunshine and flowers, of cobweb and moonbeam, appeal to the eternal child in man—a symbol of the immortal spirit of play.





*Courtesy Doubleday, Page & Co.*

WHAT THE MOON SAW

BY DUGALD STEWART WALKER



*Courtesy Doubleday, Page & Co.*

THE WIND'S TALE

BY DUGALD STEWART WALKER



PORTRAIT OF LEOPOLD STOKOWSKI, ESQ.  
CONDUCTOR OF THE PHILADELPHIA ORCHESTRA  
BY LEOPOLD SEYFFERT



## *"Modern" Interior Decoration in American Homes*



CORNER OF THE LIVING ROOM

### **M**ODERN" INTERIOR DECORATION IN AMERICAN HOMES BY E. H. AND G. G. ASCHERMANN

IN ALMOST every form of art we have heretofore been freer in our use of colour than in the decoration of our houses and homes, both inside and out. Somehow we have felt that colour is all very well to look at but not to live with. At last, however, we have awakened to the fact that above all things colour is to be lived with—not riotous mixtures, or restless combinations, or an offensive obtrusiveness of it—but pure colours, combined with knowledge and feeling, and thus resulting in happy harmony.

We have had "period" decorations and all their forms of variation given us till we have finally and with determination demanded something new, something distinctly expressive of our own period, which is a fitting setting and background for our modern alive selves. Out of this demand has come the so-called "Modern" style of decoration. It has been in vogue in Europe these past few years, and has been received with open arms, but it is only now taking hold of the American

home-makers; and at present it is creating vast interest and spreading rapidly.

The "Modern" treatment or method is hampered by no set of rules; it aims above all things to make each expression individual and personal, and to have the settings appropriate, simple and cheerful. The lines are mostly straight, and the treatment of the walls and furniture fearless and telling; we depend upon the profuse use of bright colours to give all the warmth and atmosphere we need, and our expectations are amply gratified—we find that colour can be used to enlarge and dignify a tiny room, and can make even a huge room "homey" and cosy.

One of the new houses that has just been decorated and furnished by the writers in this manner is at Forest Hills, Long Island, of which a few photographs are given here. Of course, the main point, which is the colour, must be imagined, but this will help to give some small idea of the treatment and its results. This house is in no way a mansion—just a moderately expensive home—which will emphasize one of the claims of the new decoration—that it can be just as appropriately applied to an inexpensive two- or three-room home as it can be to the most elaborate of dwellings.



## *"Modern" Interior Decoration in American Homes*

One of the photographs shows the large living room, the main colour of which is gray, to suit the taste and preference of the owner. The walls are papered a light gray, the spaces being nicely divided into panels by heavy black and orange lines; in the centre of the small panels is a solid black square, and in the centre of the large panels is a decorative conventional black basket containing orange flowers.

There are no pictures in the room, in fact, but one or two throughout the house. The owner had no good pictures, and assuredly it is better not to hang poor ones for the sake of filling wall space—so in this case most of the rooms have been treated so that none are required—yet at any time they can be admirably hung in the centres of the panels should the owner come to possess something worth while. At present, however, the room is quite complete without them, and the average layman would not even notice their absence.

The woodwork is stained a silvery gray, and the large centre table has been finished to match it exactly; the ceiling too is gray, but of a lighter

tone, and the large rug is a mottled black and white which gives the gray effect. Most of the furniture is gray, though some of it has been stained black, and the two large fireside chairs are stained a bright orange. The chairs have seat cushions of brilliant orange or emerald green, and the gray upholstered davenport has cushions of orange and black striped velvet. The window and the bookcase curtains are of the same intense orange, finished with a wide black edge.

The black standing lamp is an interesting note in the room, especially when lit. The shade is of gray silk lined with orange, and the conventional flower design is appliqued in orange and green. The same design and colours are used on the shades of all the dull silver wall brackets, and the effect is most interesting.

The whole atmosphere of the room is very restful and pleasing, the colours used are bright, and the glow throughout the room is made warm by the light streaming through the orange curtains, yet withal the effect is quiet and restful.

Another photograph shows a different view of the living room, looking out to the sun parlour,



DINING ROOM, SHOWING SUN PARLOUR

*"Modern" Interior Decoration in American Homes*



DINING ROOM

which is also shown in a separate photograph. The French doors between are made so that when the owner does not wish to use them they can be closed into a niche in the wall between the rooms and so leave the doorway quite clear.

The sun parlour is green, no half-way green, but of a bright emerald hue. The wood-work too is green, and the rugs are green, bordered with gray. The Viennese furniture is unique and most stylish; it has been especially designed and made for this kind of a room or for a porch, and the lines and construction are strong and full of character, yet each piece is light and in no way cumbersome. The tops of the chairs, tables and settees are made of green slats, and the legs are white; touches of black add greatly to the general character.

The material used for the valance which runs round the room, the seat cushions and the lamp shades, are of an all-over design of many and highly coloured flowers and bright green leaves on a gray background; it is full of colour and life. There are no hangings, just curtains of a thin,

white material which in no way obstructs the outdoor view. The walls are of a rough, unfinished plaster in a light tone of gray.

The photograph with the portières in the foreground is taken from the living room, looking through the hall and into the dining room. The portières themselves are most interesting, the same design that is applied on the lamp-shade in the living room is here used as an all-over design. The material is a plain, corded gray, and the conventional flowers are in orange with touches of black; also there is a wide orange band at the bottom with a narrower band of black edging that. The other sides of the portières, which face into the hall, are of violet colour, the hall itself being of the same gray wood-work as the living room, plain straw-coloured walls, and the curtains, draperies and furniture of violet.

It sounds impossible, this looking from a gray, orange and green room, through a straw-colour and violet hall, into a blue and canary yellow dining room with black furniture! Yet the view is



charming and harmonious. It stands to reason that this has meant a great deal more thought and care than if dull and subdued colours had been chosen, but the results cannot be compared. All the harmony and restfulness have been obtained with this fearless use of colour, and there is an added charm which pastelle and semi-tones cannot produce.

In some rooms more than in others, the *tout ensemble* is gotten almost entirely by the amount and the placing of colour, and the dining room shown is of that character. The furniture is black and the woodwork is also black. The walls are papered a plain light cream, and here again they have been finished so that they look well with or without pictures. A wide blue (it is brighter even than a Yale blue) band divides the ceiling and the walls, and continues down each corner of the room and down by each door. Close inside this line runs a black stencil, with again a narrow blue line inside that. In the centre of the wall spaces which have no side brackets is a circular decoration in yellow and black which balances the silk

shades of the side lights. The hangings at the window are the same bright blue, looped back with bands of canary yellow; and the centre light, which is not in the photograph but which hangs above the table, is a large square yellow silk shade, ornamented with black tassels and suspended by a black silk cord.

The rug is the same blue which has already been described, and has a wide band border of yellow. The room altogether is extremely simple and chaste but is made most unique and beautiful by its interesting colour combination.

The last photograph is a bedroom for a man. The woodwork is white lined with black; on the walls is a light gray paper with a wide yellow-orange line painted directly beneath the moulding, and the rugs are black with yellow-orange lines forming a border. A few pieces of the furniture are all black, and the remaining pieces are white with black decorations. At the windows hang thin scrim curtains bound with a tiny black edging, and the hangings, which are a very important part of the room, are of an imported linen, the design of which is black and white combined strongly with yellow-orange—the yellow-orange which is used throughout the room. The same linen is inserted in the two little panels in the head of the bed and for the chair cushions. The black and white night lamp has a yellow-orange and black shade with little black and white bells at the bottom.

Perhaps the most telling test of understanding when to use, and when not, is in a black and white room, and in the "Modern" decoration there will probably be no combination so much used and so often abused, yet there is none which allows of greater possibilities.

The fundamental principles of this new expression of decoration are so solid and sound, that we feel it is no passing fad—it has come to stay.

The photographs employed to illustrate this article are by August Patzig & Son, Jersey City.



LOOKING FROM LIVING ROOM THROUGH THE HALL  
INTO THE DINING ROOM

## FOR THE WAR SUFFERERS

AN EXHIBITION and sale of paintings and statuary is very shortly to be held in the Clews Building, at 630 Fifth Avenue, New York, for the benefit of the Red Cross. Artists and sculptors have been most generous in donating works. Any artist anxious to assist in this great cause who has not yet been applied to will confer a benefit by communicating immediately with the editor of THE INTERNATIONAL STUDIO, who will give all information. Probable date of event, October 14.



BLACK AND WHITE BEDROOM



ONE END OF THE SUN PARLOUR



## Antique Ghiordes Rugs

### ANTIQUE GHIORDES RUGS BY JAMES F. BALLARD

THERE are six types of Asia Minor rugs which have made Turkey worthy of being known as a centre for weaving. In the past it has been the custom to give all credit to Persia, the Caucasus and India for the finest and most artistic rugs that have come out of the Orient. While this is in some sense true, they have entirely overlooked many of the finest Turkish products. Latterly, however, it has been acknowledged that some most meritorious rugs have come from Asia Minor, and though the technique is not quite so intricate and the design of Turkish pieces tends more to simplicity, yet there are to be found magnificent specimens of sumptuous colour and superb design that have remained unnoticed by many writers on this subject.

The notable Turkish products are the Bergamo, Koula, Ladik, Konieh, Oushak and the Ghiordes, principally prayer designs. Here, however, we shall refer only to the Ghiordes. The most artistic expression of Turkish weaving is found in specimens of this type, which take their name from the old town of Ghiordes, situated about sixty miles north-east of Smyrna. These rugs, with the exception of those known as "Kis Ghiordes," are woven by men.

We quote from Mr. Elwanger a description he found in a catalogue in 1894: "Antique Ghiordes prayer rugs, mosque design, with columns and pendant floral lamp, relieved on solid ground of rare Egyptian red, surmounted by arabesque in white on dark turquoise, framed in lovely contrasting borders." Another one was pictured as "a flake of solid sapphire crested by charming floral designs in ruby on ground of white opal. The mosaic and blossom borders are toned to perfect harmony."

There are three types of Ghiordes rugs specially worthy of mention. First, those of nomadic origin, made in the country districts and rather coarse in weave, averaging 60 to 80 knots to the square inch. In the centre of these will be noticed a *mihrab*, or prayer niche, generally in solid colours, blue, red, white, or green, and usually with a lamp suspended from the top, which represents the "light of immortality"; sometimes, however, this lamp is omitted. The centre panel, which contains the *mihrab*, or prayer arch, is often surrounded by three or four inside narrow stripes, then one wide central border and three or four narrow borders again on the outside.

Cut on page xc shows



ANTIQUE ARCHAIIC GHIORDES, 5.2 x 4, CONTAINING LEAF FROM THE KORAN





GREEN CENTRE GHIORDES INDICATING THE ORDER  
OF THE BAHRAMIYAH DERVISHES, 5.6 x 4.6



## Antique Ghiordes Rugs

nomadic influence and is a wonderfully lustrous piece.

It is uncommon to find a Ghiordes rug with an inscription. Page lxxxvi shows one of this kind, containing a leaf from the Koran and considerable archaic design. It bears the Mohammedan calendar, date 1022, which corresponds to 1604 in the Christian era, showing this piece to be 310 years old. The centre niche is red; the border combination green, cream, soft red and blue. The seven borders of this rug symbolize the "seven heavens of Allah," having the following significance: The first heaven symbolizes Paradise; the second, the Gate of Eternity; the third, the Peaceful House; the fourth, Felicity; the fifth, the Home of the Golden Light; the sixth, the Garden of Delight; the seventh, the Footstool of the Throne.

Ghiordes rugs of the second type are woven in the cities and towns. They show most beautiful drawing in fine floral, leaf and vine effects. Their colour schemes are masterful in the highest degree, the embodiment of grace, culture and refinement, all of which goes to show the handicraft of the

master artist. Filled with mysticism, symbolism, tradition and artistic feeling, they make a mute appeal to every person of discernment as examples of unfading charm.

This type is the finest in weave, containing from 100 to 250 knots to the square inch. A rug shown on page lxxxix is of exceptional quality in fineness of weave and colour, and is undoubtedly of royal origin. The figure representing the lamp, or "immortal light," is woven with silver and gold wire. The colouring in this piece is soft, subtle and mellow, combining a rare tenderness of hues and a witchery of design, redolent of the mosque, representing absolutely the best there is in Ghiordes weaving. It is a mosque piece.

The prayer arch in the central panel is a magnificent solid red. Inside the prayer niche, on either side, is a row of carnations extending from the lower end of this panel to the beginning of the arch, followed by a very narrow border tracing the arch and known as the "wave line." At the base of the prayer arch panel are seven pine trees. The "Egyptian Tree of Life" signifies the "seven days

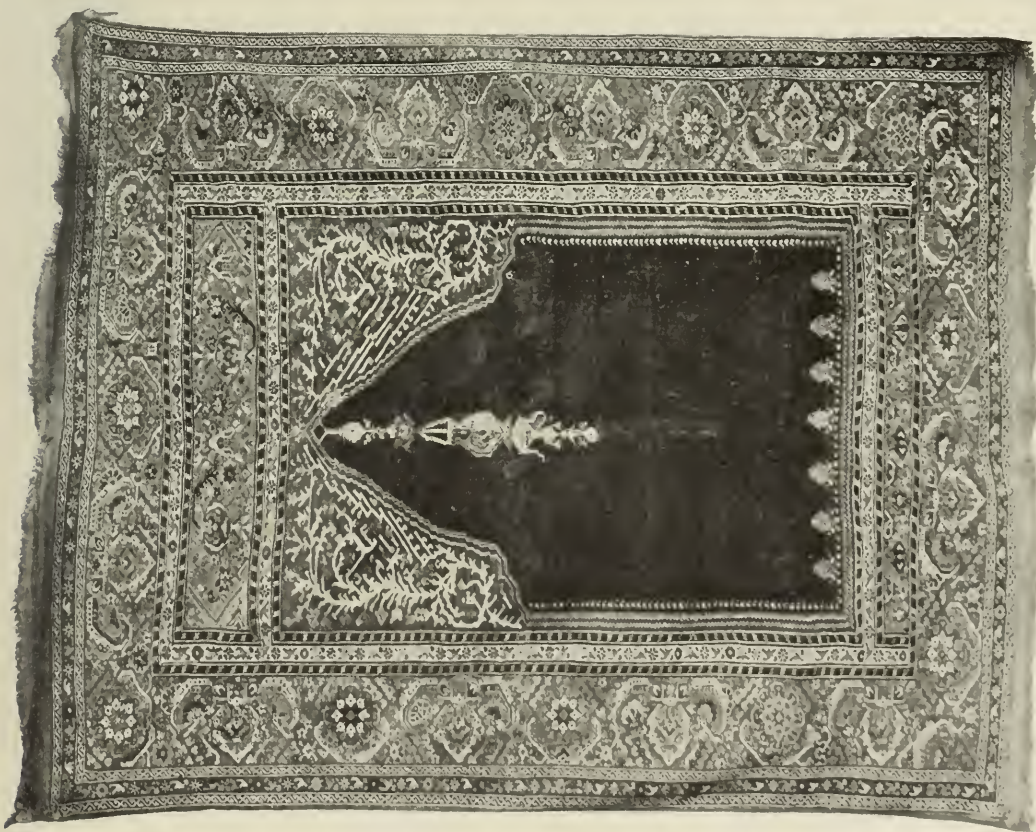
of creation," and it is safe to assume that the employment of the tree in Turkish motif bears similar import. All primitive people believed that the soul of the righteous mounted to heaven from the branches of trees on high mountains. In the main panel above the prayer arch will be noticed very delicate tracery suggesting pea vines. In the panel extending across the top of the prayer arch is a pair of beautiful vases, out of which is growing a gorgeous luxuriance of trailing vines and flowers in delicate design.

This rug has three narrow borders surrounding the main panels, and a wide central border showing Persian influence in the Herat pattern, which is itself surrounded by three narrow outer borders, making seven borders corresponding to the seven trees, symbolical of the "seven days of creation," at the base of the

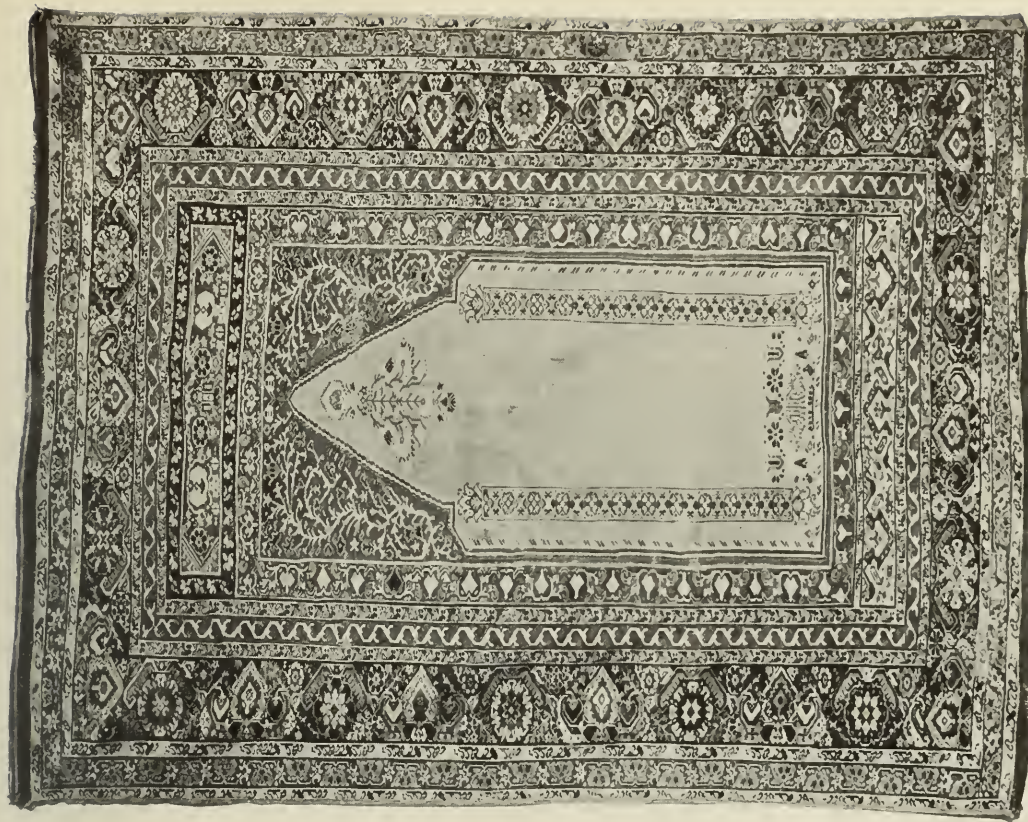


KIS (BETROTHAL) GHIORDES, 4.2 x 3.9





RED CENTRE GHIORDES INDICATING THE ORDER OF THE AMADIVAH DERVISHES. 5.3 x 4.2. NOTE THE "SEVEN TREES OF LIFE," SIGNIFYING THE "SEVEN DAYS OF CREATION," AND THE SEVEN BORDERS (SEVEN HEAVENS)



WHITE CENTRE GHIORDES INDICATING THE ORDER OF THE KADIRIVAH DERVISHES. 5.3 x 4.2



prayer arch. It is impossible to describe the jewel-like effect of this superb mosaic colour scheme.

The dervishes selected the Ghiordes rug to represent their four different orders, which gives them a strong religious significance. These occur in the following order: Deep blue, indicating the Order of the Rafaiyah Dervishes; deep red, that of the Amadiyah Dervishes; green, the Order of the Bahramiyah Dervishes, and white, that of the Kadiriyah Dervishes. On page lxxxix is an extraordinary example of an early seventeenth-century Ghiordes. The prayer panel is a mellow old ivory white. A graceful floral lamp illuminates the apex, while exquisite sprays of flowers adorn the base, ornate columns supporting the arch. In design, technique, fineness of materials employed, it has no superior.

The most highly prized colour is green, the sacred colour of the Mohammedans—the colour of holiness. Rugs having prayer arch in green are permitted to be used only by those in the higher offices in direct line from the Prophet. A superb example of this is represented on page lxxxvii.

The third and most interesting type of Ghiordes rugs is the little hearth rug known as the "Kis Ghiordes," or "Betrothal" rug, usually about  $3\frac{1}{2} \times 5\frac{1}{2}$  feet. They are woven by Turkish maidens. In a sense this rug constitutes an Oriental message of love, is a revelation of the weaver's artistic skill and taste, and into it are woven love, sympathy, emotion, passion, and the hidden and most cherished desires of the woman's girlhood and bridal days, being held as her most treasured possession, the last article to part with, and handed down as an heirloom from one generation to another. On page lxxxviii is an unusually fine specimen of this type, showing strong nomadic and archaic influence.

There is no expression in

any line of art which suggests greater dignity of design, a more subdued harmony, blending soft, seasoned colour schemes conveying the impression of warmth and magnificence, than is woven in these fascinating examples of a fleeting and by-gone art. The little story implied by these small pieces is full of poetic inspiration and renders them of intense interest to all lovers of woven fabrics. The charming sentiment which produced them makes them all the more interesting to those seeking to know more of the mysteries of the Orient.

### A TREATISE ON ETCHING

THIS month Mr. George T. Plowman's work upon etching makes its appearance under the auspices of the John Lane Company. There is nothing of the kind in the market and for the thousands interested in etching, artists and laymen alike, this volume contains much valuable material.



ANTIQUE NOMADIC GHIORDES, 5.8 x 4.2, BLUE CENTRE INDICATING THE ORDER OF THE RAFAIYAH DERVISHES

## *Some Examples of the Brick Architecture of Holland*



TURFMARKT AND GROOTE KERK AT HAARLEM

### **S**OME EXAMPLES OF THE BRICK ARCHITECTURE OF HOLLAND INFLUENCING AMERICAN BUILDING BY ADELAIDE CURTISS

THE Colonial architecture of any country is always interesting. Every one can appreciate the beauty and grandeur of the ruined temples at Pæstum, Selinus, Segesta and Girgenti, those ancient cities of Southern Italy and Sicily which as a part of Magna Græcia held such an important place as colonies that their architecture equalled, if not surpassed, that of Greece itself, while the almost fabulous wealth of one of these early towns of Southern Italy has preserved to us in the term "sybarite" the very synonym of luxury and the love of pleasure. In America, and coming down through the centuries to more modern times, we have in our venerable English Colonial type of buildings a remarkable and almost pathetic imitation of the structures of the mother country. Our earliest settlers had usually to build with wood instead of brick; they were hampered by lack of suitable tools and skilled workmen, but their constructions, though simpler, faithfully reproduced the established types of far-away England. The same thing can be said of our Dutch architecture of the Colonial period. The buildings of Holland, however, were the prototypes of this latter style, and although many of

the earliest Dutch houses and churches of America have unfortunately passed away, enough still remain to make a comparison between the European and American types a most interesting one. The cities of New York and Brooklyn and, in fact, the villages of the whole Hudson River valley, retain not only in the names of some of the towns and streets, but in the very buildings of these towns, much still to remind us of the ancient Knickerbocker rule. The old Dutch families, too, have by no means died out, and their descendants are usually interested in everything that pertains to the early chapters of their history.

While the vicinity of New York and Albany is mainly associated with the early settlements of the Dutch in this country, there are other sections of the State which still retain many important examples of historic architecture. In old Fishkill, for instance, a small town about sixty miles north of New York and near the Hudson River, there is an old and most substantial church which, for historical and architectural reasons, deserves to be better known. This old Dutch Reformed church, said to have been built of bricks brought from Holland, occupied an important position not only in the Colonial period, but also in the War of the Revolution. The structure, standing near the famous Fishkill Pass through the mountains, was used as a military prison in the Revolution, the Provincial Convention also meeting here in 1776. While repairs and restorations have been





GEMEENTELANDSHUIS AT DELFT

## *Some Examples of the Brick Architecture of Holland*

necessary during the several centuries of the existence of this historic edifice, the original walls, several feet in thickness, still stand, and the venerable building is used regularly at the present time for church services. Around this old church, as is also the case with the First Dutch Church of Flatbush, Brooklyn's well-known suburb, are many old graves, marked by slabs of reddish sandstone, and decorated with curiously carved cherubs' heads, the inscriptions upon these slabs being in the Dutch language. The Flatbush church, although venerable, is not the original

dows, numerous vines laden with a profusion of brilliant flowers of every imaginable hue. On the top of the church was a short, open steeple, in which hung a small bell brought from Holland, as was also the window glass. The inside of the church was panelled to a great height, and that work, together with the pews and pulpit, were of oak and were either very dark from age or painted some sombre colour, probably the former. This church continued to be used until about 1810." About the year 1685 there were only two Dutch churches in New York City, one of these being Governor Stuyvesant's chapel in the Bowery, on the site of the present St. Mark's Church. The well-known "Church in the Fort" had by this time passed over into English hands and become Episcopalian.

Generally speaking, the early architecture of the Dutch in New York State "is neither Colonial nor had it any influence on Colonial, with this slight exception: The Dutch in New Jersey, on Long Island and to some extent in the northerly parts of Pennsylvania and Maryland, built for themselves farmhouses with stone and stucco walls and long, sloping roofs, the first attack of bungalow fever this country had. These houses are rarely of large size, and are entirely domestic in spirit. There has been nothing passed down to us by the Dutch like the pure style of New England and the Virginias, though the so-called Dutch Colonial is quite charming in its human expression, and is peculiarly fit for much of our modern domestic need."

This fact of its availability has been recognized by many of our present-day architects. Even some of our most recent buildings are planned, sometimes fantastically, it is true, after Dutch models. In the modern architecture of New York City, for instance, we have become quite accustomed to the stepped gables and elaborate detail work which are usually associated with the Dutch styles of construction. Such work, indeed, in the hands of a well-trained and careful architect, is often delightful and truly representative.

It is most interesting, after an intimate acquaintance with the surviving examples of ancient Dutch building of this country, to visit Holland, and study at first hand its naïve types of architecture. The curious buildings of that country seem at the beginning somewhat disappointing; they certainly seem to lack originality. But this is easily explained. The country of Holland, its lands bordering upon those of Germany, has always been more or less subject to the latter's influence, this



OLD DUTCH CHURCH AT FISHKILL VILLAGE

structure, but occupies the site of the first building. In the vicinity of the Fishkill church are several old homesteads, built by the earliest settlers, in several cases with brick brought from Holland.

It is interesting to read of that original Dutch church of Flatbush that "on the 17th of December, 1654, the Governor ordered a church to be built at Midwout (Flatbush), to be 60 feet in length, 28 in breadth, and 14 feet in height below the beams." And again of the first Dutch Church of Brooklyn, built in 1666, that it was "a square edifice with very thick walls and small, high windows, filled with stained glass, representing large flower pots at the base of the windows, from which ran up through the panes, to the top of the win-



## *Some Examples of the Brick Architecture of Holland*

being most interestingly revealed in the types of architecture. The wonderful old church of St. Servatius, in Maestricht, for instance, is a splendid example of Romanesque architecture, closely resembling, however, the Rhenish types, while the striking and rugged old brick cathedrals of Utrecht or Haarlem, as well as many other ancient constructions display, notwithstanding their peculiarly national characteristics, their German origin and recall their real prototypes. Holland, its very language indeed being one of the German dialects, and the people themselves a branch of the great Teutonic race, naturally derived many of its artistic as well as other more material ideas from German sources.

While the Dutch architecture may indeed be lacking in great originality, and has certainly faults of its own, the fact remains that the buildings of Holland, whether of the Gothic period or the fine civic and domestic edifices of the seventeenth and eighteenth centuries, preserve to this day much of their quaint and wonderful charm, and often show great picturesqueness and beauty. Of this latter class of structures as found in Amsterdam and other cities, Mr. George H. Boughton, in his amusing and instructive "Artist Strolls

in Holland," wrote: "Amsterdam itself, as a town, may be very enterprising and commercially prosperous—it is, in fact, reeking with prosperity. Still, as a dream of architectural beauty, it is surpassed by one or two other and smaller places in the country. Perhaps even a very intelligent business man would prefer the town hall of Amsterdam to the town hall of Middelburg, down in Zeeland, but no architect, painter or sculptor would do so for a moment. And as for those delightful old Dutch mansions of two or three hundred years ago, with their cunning masonry and brick work, their elaborate figures, weathercocks and flourishes wrought by iron-workers when the blacksmiths and the masons were artists proud of their guilds, well, you will find these things, too, in the smaller towns in greater perfection. Middelburg, Veere, Hoorn, Delft, Dort, Leyden, Alkmaar, Utrecht, Nymegen, Maestricht—these are named at random; there are many towns even richer in fine old houses."

But the grand old churches and cathedrals of Holland which date back to a still earlier period, to the Middle Ages, to the time when Gothic architecture all over Europe was in its glory, are even more striking and form always the most



DAM AND MAASHAVEN AT DORDRECHT

## *Some Examples of the Brick Architecture of Holland*



VLEESCHHAL (HOUSE OF THE BUTCHERS) IN HAARLEM

impressive feature among the various buildings of the town. It is true that, brick being the only material that the country afforded, Holland could not rear the elaborate and beautiful constructions that the other countries of Europe brought forth. This brick construction, however, as splendidly instanced among many of the churches of Northern Italy, has a rugged charm, a distinction all its own. The lofty tower of Utrecht Cathedral, for instance, worn and time-stained as it is, its grandeur made still more imposing, however, because of its isolated position, almost the entire body of the nave having been destroyed in the latter part of the seventeenth century during a great storm—this tower, spared by the tempest, is full of picturesque and majesty. The rugged masses of masonry, also, which loom up above, and form a part of the “Groote Kerk” in such cities as Dordrecht, Nymegen, Delft, Arnheim, Rotterdam and The Hague; the various towers overlooking the town of Monnikendam, one of the famous dead cities of the Zuyder Zee—all these have an indescribable charm.

Certainly this old ecclesiastical and civic archi-

itecture of Holland has a wonderful fascination, a magical charm about it that attracts the visitor. It may be the green, low-lying landscape which forms the background of the picture; it may be the haze which lies over it all, or perhaps the thought of Holland’s splendid history passing through the traveller’s mind, which so delights him; but whatever it is, a vision of these old towns and villages seems to remain in the memory, never to be forgotten. The iconoclastic zeal of the people may have destroyed, in the interior of their great Gothic churches, much that can never be replaced, but at least the exterior remains in all its sturdy and rugged charm. One writer says of these grand old buildings:

“The Hollanders are accused of mere apishness in employing the Gothic style, and of downright dulness in apprehending its import and beauty. Yet a man who has found that bit of Rotterdam which beats Venice; who has seen, from under Delft’s lindens on a summer evening, the image of the Oude Kerk’s leaning tower in the still canal, and has gone to bed, perchance to awake in the moonlight while the Nieuwe Kerk’s many bells are



## *Some Examples of the Brick Architecture of Holland*

rippling a silver tune over the old roofs and gables; who has drunk his beer full opposite the stadhuis at Leyden, and seen Haarlem's huge church across magnificent miles of gaudy tulips, and watched from a brown-sailed boat on the Zuyder Zee a buoy on the horizon grow into the water-gate of Hoorn; who knows his Gouda and Bois-le-duc and Alkmaar and Kampen and Utrecht; this man does not fret over wasted days."

One of the most interesting groups of buildings in Holland are those around the old market square upon which faces the "Groote Kerk" of Haarlem, dedicated to St. Bavo. This church, "one of the finest in Holland," famous still for its great organ, preserves also, hanging from its lofty ceiling, several ancient models of the ships by means of which the Dutch so bravely repulsed the Spaniards. Haarlem's part, indeed, in that terrible struggle can never be forgotten. This fine old city's glory, however, is also in being the birthplace of Franz Hals, many of whose paintings hang in the Town Hall. Haarlem, too, has a civic pride in having been and in still being the centre of the Dutch tulip culture, and also in being the birthplace of Laurens Janszoon Coster, who, Holland claims, was the inventor of printing, instead of the German, Gutenberg. Coster's statue stands in the market-place, in front of the Groote Kerk.

Two of the fine old buildings which, with St. Bavo's church, look down upon the ancient square, are the quaint and curious stadhuis, a part of whose structure dates from the thirteenth century, having been the one-time residence of the Counts of Holland, the other edifice being the Vleeschhal, or House of the Butchers. This latter building, of the late Renaissance period, is of the most florid style of construction possible, every effort having been made, seemingly, to cover it with decoration. The richest scroll-work intermingled with sheep and bullocks' heads; the many jutting windows and gables; the sharply pointed roof, a reminiscence of

the earlier Gothic age; the riot of colour, make it altogether a most amusing though strikingly picturesque object. The former townhall, a small building a little outside the above-mentioned square, is also highly interesting and valuable as an example of older architecture, while the Amsterdamsche Poort, the last of the city's great gates, presents, with its lofty and sharply pointed turrets, a fine mediæval picture.

One of the particularly delightful old towns of Zeeland is Middelburg, to whose picturesque architecture reference has already been made. The author of "A Wanderer in Holland" says of

some of its splendid early architecture: "Long John, or De Lange Jan, is the soaring tower of the Abbey church, now the Nieuwe Kerk. So long have his nearly 300 feet dominated Middelburg—he was first built in the thirteenth century and rebuilt in the sixteenth—that he has become more than a structure of bricks and copper; a thinking entity, a tutelary spirit at once the pride and the protector of the town.

"Long John has a companion in Foolish Betsy (Gekke Betje) the stadhuis clock, so called from her refusal to keep time with the giant; another instance of the power

which John exerts over the town, even to the wounding of chivalry. The Nieuwe Kerk would be nothing without its tower; but the stadhuis would still be wonderful even without its Betsy. There is nothing else like it in Holland, nothing anywhere quite so charming in its shameless, happy floridity.

"I cannot describe it; the building is too complicated, too ornate; I can only say that it is wholly captivating and thoroughly out of keeping with the Dutch genius—Spanish influence again apparent.

"Beneath the eaves are four and twenty statues of the Counts of Holland and Zeeland, and the roof is like a mass-meeting of dormer windows."



CATHEDRAL OF UTRECHT

# THE STUDIO

THE ART OF JOHN LAVERY,  
R.S.A., A.R.A., ETC. BY A.  
STODART WALKER.

WITH the exception of Mr. Sargent no living painter has been so canvassed, catalogued, and criticised as Mr. John Lavery. His name and his work are known wherever Western art has penetrated. He has been laureated in more foreign collections than any of his contemporaries. The subject of a biography, of numberless criticisms and appreciations, it may seem an act of supererogation to add to his bibliography. The unique exhibition of his work at the Grosvenor Gallery, in which we are able to study his artistic output from the early Glasgow days to the present seems a sufficient

apology for one more essay as to the capacities of the man.

The exhibition ranges from the year 1879 till the year 1914, and represents the cream of these thirty-five years. Of the 130 pictures, some twenty are from public collections. From the Luxembourg come the *Father and Daughter* and *Spring*; from the National Gallery, Rome, *Polymnia*; from the Neue Pinakothek, Munich, *The Tennis Party*; from the Modern Gallery, Venice, *A Lady in Pink* and *Mother and Son*; from the National Gallery, Brussels, *A Lady in Black*; from the Diploma Gallery at Edinburgh, *The Rocking Chair*; from the Scottish Modern Arts Collection *Curling*; and from the Corporation Gallery in Glasgow *R. B. Cunningham Grahame, Esq.* Other pictures are



"PAISLEY TENNIS CLUB" (1889)

LIII. No. 209.—JULY 1914

BY JOHN LAVERY, R.S.A., A.R.A.



*John Lavery, R.S.A., A.R.A.*

on loan from the Senate House, Brussels, the National and Modern Galleries of Dublin, the Manchester Art Gallery, the Belfast Corporation Gallery and Girton College, Cambridge. The rest of the canvases are chiefly from private collections and include many of the portraits which made the reputation of the painter, such as the *Miss Mary Burrell* (1891), the *Sisters* (1891-92), *Lady Norah Hely-Hutchinson* (1905), and *Lady Evelyn Farquhar* (1906). The collection also includes *The Night after Langside* — the famous canvas over which Mr. Lavery spent ten years, and *Daven after Langside* lent by Mr. James Mylne, two pictures alone which might have made a reputation sufficient for any man.

In studying some of these canvases what strikes us most is how well Mr. Lavery has gauged the effect of time. Such a picture as *The Rocking Chair* from the Diploma Gallery, Edinburgh, painted twenty-two years ago, might have been finished yesterday, the paint is so fresh and glowing, and so far as we have been able to examine the works of the past, we have not discovered one example of the artist's work that has not improved "in the keeping." The fact may be useful to those of our moderns who imagine that it is necessary to practise some unusual method of painting, some laying on of paint which is to earn the condemnation of the present at the price of the appreciation of the future. So long as a man understands the medium in which he works, so long as he knows what paint is likely to become under the processes of time, there seems no need for him to be greatly concerned about the future. None of Mr. Lavery's early canvases were labelled "This picture is intended for thirty or fifty

years hence." The painter did not go about apologising to his critics that he painted for the future and not for the present. Throughout his career Mr. Lavery never apologised at all. He simply did what he knew and left it at that. So to-day we glory in that masterpiece *The Lady with the Pearls* from The Modern Gallery in Dublin, representing the painter more consummately perhaps than any other canvas, as the critics did when it was first exhibited.

There are some things that Mr. Lavery cannot achieve, though of all living craftsmen in paint to none can be applied more honestly the statement made by one of his colleagues that "there is very little he cannot do." A distinguished contemporary



"JAPANESE SWITZERLAND" (1912)

BY JOHN LAVERY, R.S.A., A.R.A.



*(City of Bradford Art Gallery)*

"THE GREEN COAT" (1904). BY  
JOHN LAVERY, R.S.A., A.R.A.



*John Lavery, R.S.A., A.R.A.*

once said to me, "Lavery is a wonderful man, nothing frightens him." Mere courage, however, is but a brute quality without capacity. Mr. Lavery was once challenged with the dictum quoted. His reply, so characteristic of this humorous Irish-Scot was, "Yes, I can do a great many things in my own way." Mr. Lavery has proved the quality of this "way" in more ways than one, by his unerring sense of style as a portrait-painter, by his splendid capacity for design in those pictures which are more colour harmonies than portraits and best of all by his distinguished methods as a landscape painter. All these aspects of his art are executed in his own way. Mr. Lavery does not profess to combine unerring insight into the subtleties of character with a fine sense of pictorial design as does the man to whom he makes acknowledgment that from him he learnt most that is good in his portraiture. I mean, of course, Sir James Guthrie. His landscapes have not the poetical illusiveness of Mr. Walton's. He has not the "solidity" of Mr. Orpen. One does

not feel the figure under the clothes as one felt it with Sir George Reid; his paint does not glow with the richness of Mr. Sargent. A Lavery portrait is a Lavery—a thing personal, quite distinctive and in nearly every case distinguished. It can be finished in a sitting, as in the case of the portrait of *Lady Diana Manners*, and knowing the circumstance the result is often something which arouses the onlooker to use the term "miraculous."

Mr. Lavery has a faultless eye for the "lines" of his sitters, he has an unerring grasp of whatever "charm" they possess or suggest. His canvases give you a sense of "flow," of elegance and grace. He is not so richly gifted in the grand manner as Mr. Sargent, yet there is never anything squat or squalid about the portraiture. It is chic, debonair, facile, dexterous. Ever obsessed with the aim of expressing line and colour harmony, there is little need for him to grope for his effects. They seem to come to him as a lyric came to the pen of Robert Burns—a study



"SKATING" (1913)

BY JOHN LAVERY, R.S.A., A.R.A.



"LADY EVELYN FARQUHAR" (1906)  
BY JOHN LAVERY, R.S.A., A.R.A.





"THE LADY GWENDOLINE SPENCER CHURCHILL"  
[1912-1914]. BY JOHN LAVERY, R.S.A., A.R.A.



"WINTER" (1913)

BY JOHN LAVERY, R.S.A., A.R.A.

of the *Lady Gwendoline Churchill*, and of his well-known Hely-Hutchinson group convinces one of this. There is no fumbling with the brush. The preliminary experiment has been in the brain, not on the canvas. The taste—pictorial, and in its wider meaning—is unerring. The sense of tone is delicate and fine, his flair for elegance more marked than in any other contemporary painter and in his greater triumphs, such as the *Princess Patricia* and *The Silver Turban*, captivates the observer. Placing his sitter unerringly on the canvas, his delicate colour harmony, his sense of romance in the presentment, his dexterous handling of tonal difficulties, and his masterly sense of pose, result in Mr. Lavery being, if nothing else, a great picture-builder.

The delight which the artist has shown in these studies in colour harmony for which he is so famous, such as *Spring* in the Luxembourg Collec-

tion, *The Lady in Black* in the National Gallery, Brussels, and *The Green Coat*, convinces us that Mr. Lavery is ever obsessed by the colour possibilities of his models. He sees the colour *métier* of his sitters at a glance and weaves them into a harmony of paint with unerring skill. Being an artist in love with nature, careless of the vogue of schools and scholastic traditions, he approaches art with "joy"—there is no mistaking that. If there be spade work of the mind or brush it is never evident. The sense of spontaneity and enthusiasm is ever prevalent. However unpromising the material, his painter's eye finds out any quality of colour and grace of form it may possess. Keeping his artist's soul aloof—more aloof than most painters do—from the dominating assertiveness of his sitter, he gives a facile expression to his own vision. He may be charged with taking but a superficial interest in the psychology of his sitter, allowing his decorative and



romantic sense to dominate his portraiture at the expense of what we call life and character. All that may seem true. But this is balanced by a pictorial elegance, an ease and fluency of brushwork, and a distinguished sense of values in form and colour which commands a fascination to usurp our criticisms of the result.

In all the attempts there is no "trickery" in Mr. Lavery's work, neither is there any humouring of his reputation. He never stereotypes a convention. He approaches each sitter free from preconceived notions of how the thing is to be handled. He does not do his portraits by the yard; machine-made things are not in his line. The sitter must bring a message before the reply is given on canvas, and, as happens in all portraiture, each individual sitter cannot command an equally satisfactory response from the painter. Some people are born to portraits, some achieve portraits, others have portraits thrust upon them, and so many failures are as much due to the "emptiness" of the sitter as to the inefficiency of the artist. I am convinced no painter has felt this so much as Mr. Sargent. But Mr. Lavery has so much resource that even if the model carries no colour or form in itself, yet he overcomes this handicap more courageously and efficiently than most.

Turning from Mr. Lavery's portraits and studies in colour harmony—imaginative portraits in the romantic spirit—to his work in landscape, we find the same qualities and quantities. The romantic and decorative elements dominate the poetic and intimate. Subtle searchings for delicate contrasts and co-related notes of colour as practised so admirably by William McTaggart and by his friend Mr. E. A. Walton are not in Mr. Lavery's *métier*. But in his capacity for design, in the propor-

tions of his "planes," and his magnificent sense of the tonal quality, Mr. Lavery need not fear comparison with the masters of British landscape painting. The decorative sense is unfailing and there ever exists that romantic sense which is the dominant asset of his artistic inventory. There is no muddiness of texture, everything is crystal clear, "singing" with light and scintillating colour. Taking his work as a whole I would place his landscape work in Tangier and Switzerland as the most significant things that Mr. Lavery has done. The "charm" of his landscapes is undeniable. The power of realising time and place is masterly. Early dawn is early dawn, not high noon, high noon is high noon, not twilight. Every landscape is a clock telling its own time to an hour. As for place there is no danger of confusing a Tangier coast with Machrihanish, or a skating scene in Switzerland with one in Scotland, as may be seen in that picture of *Miss Mary Mond Skating*



"PRINCESS PATRICIA OF CONNAUGHT" (1913). BY JOHN LAVERY, R.S.A., A.R.A.



"AUGUSTE RODIN" (1913). BY  
JOHN LAVERY, R.S.A. A.R.A.



which some critics consider Mr. Lavery's greatest achievement. His landscapes, like his sitters, bring their own message and Lavery gives the answer on the spot. His power of grasping a passing mood of nature is little short of astounding. In his *Skating*, where the first breath of the coming snow wraps a delicate envelope of grey white on the landscape, he not only captures the moment and gives it its true values, but he is able to translate the change in the values of snow, ice and hillside in the terms of the metamorphosis. All this is placed on the canvas without hesitation and with a knowledge of the capacities of paint, which in Mr. Lavery's case never fails. Like all artists he is selective, but not in the sense of avoiding an essential which presents an intricate problem. Carrying his own artistic distance with him, the problems of perspective present no dilemma. Nature may weave a tangled web—but he is quick to unravel it. And in blending figure studies into landscape he homologates his distinguished powers, and produces such a thing of charm as *Japanese Switzerland*, one of the most poetically conceived things that modern art has produced.

Of other aspects of the painter's genius we may make a passing note of his effective interiors such as *The Grey Drawing-Room* and *The Greyhound*. Apart from all other qualities fit for our admiration the great Royal group brings out the painter's greatness as an interior painter. Note the subtle blending of colour in the atmosphere, the full grasp of the perspective values, the unerring chiaroscuro. The same is seen in his great studio group now on exhibition at the Royal Academy, which only the ineffectiveness of Burlington House to display to advantage such a large

canvas prevents the "rough" observer from adequately appreciating.

Mr. Lavery's output has been so generous that this summary of his achievement may seem inadequate and cursory. It cannot profess to be anything else. One would like to dwell on well-remembered canvases, such as his study in the nude from Mr. Robert Strathern's collection and called *Ariadne*, a delicately treated study of a female facing the waves on a wind-swept shore. Primarily a painter of women, one cannot forget some of his male portraits, of which Mr. P. J. Ford as a Royal Archer is a notable example, while quite recently he has given us his friend and admirer, *Auguste Rodin*; but of all his portraits of men none can compare with his superb *R. B. Cunninghame-Graham*, which is one of the



"LADY DIANA MANNERS" (1913)

BY JOHN LAVERY, R.S.A., A.R.A.



"THE MARKET-PLACE, TANGIER—EVENING"  
(1914). BY JOHN LAVERY, R.S.A., A.R.A.



treasures of the Glasgow Corporation Gallery. His equestrian study of Mr. Graham may also be recalled. But of this latter aspect of the painter's talent the greatest *tour de force* is *The Amazon*, a portrait of his daughter on a superb Arab, dominating a far-flung Moorish landscape. We have also the *Equestrienne* which the artist has long retained in his own possession, out of legitimate affection for an effort of which he ought to be rightly proud. In the picture *In Morocco* we have also another study of a horse, which in its drawing and colour treatment reveals graphically Mr. Lavery's power of escaping from the dead formalism so long associated with animal-painting. Like Mr. Crawhall, Mr. Lavery not only portrays animal life, but the personal equation of each individual animal.

Mr. Lavery's work has been, with one exception, entirely confined to oils. That one exception is a water-colour done in the far-off Glasgow days, and he has not used that medium since. One thing remains for him to do—that is, to paint a purely Scottish landscape. He must approach the country in which he was trained as he has approached Morocco and Switzerland, and the result we are convinced would be a valuable and interesting contribution to the country of landscape painters.

Beginning with Guthrie, Walton, Roche, Crawhall, D. Y. Cameron and others of the Glasgow School as a revolutionary against a stereotyped academic tradition, Mr. Lavery has never allowed himself to run riot in extravagances. Fully aware of the seriousness of the art of which he is a disciple as well as a master, he has neither humoured his reputation, nor played pranks with it. He has expressed himself not only in terms of himself,

but with reverence for the great craft in which he has been hailed as an accredited expositor. He has not attempted what Matthew Arnold called "a laborious moral deliverance," but he has in all seriousness, with a sense of responsibility, delivered his message in paint without selling his artistic soul either to an academy or to a coterie. Though he has passed the halfway house, yet there is youth in his brush, which is emphasised by his rare canvas *In Morocco*, the veritable apotheosis of all he feels, knows and thinks of life and colour in Tangier. It is a fitting monument for his long artistic career and an earnest of what we may expect in the future, a future as full of promise as in the springtime "at the golden gates of morning."



"MRS. KENNARD" (1914)

BY JOHN LAVERY, R.S.A., A.R.A.



"THE GREYHOUND" (1911) FROM AN OIL  
PAINTING BY JOHN LAVERY, R.S.A., A.R.A.





## Stephan Sinding

**A** NORWEGIAN SCULPTOR:  
STEPHAN SINDING. BY  
GEORG BRÖCHNER.

STEPHAN SINDING is a native of Drontheim and a brother of the late Otto Sinding, the painter, and Christian Sinding, the composer—a famous trio. The Sindings hail from a time when Norway was prolific in bringing forth great men in art, in music, in literature, most of whom, however, found it expedient to leave for a while, and some for a long while, their own country, in order to get into closer touch with the movements that stirred their brethren in the luring centres of the great world. But on the whole the strength of these Norsemen remained unsubdued, their pronounced individualities passed unscathed through those mental conflicts which at least in some cases were bound to ensue. Stephan Sinding can speak of this; he has more, perhaps, than any of his great compatriots, been a rolling-stone, having alternately studied and worked and lived in several large cities—Berlin, Paris,

Rome, Copenhagen. Though much that confronted him when he first studied in Paris proved repugnant to him, the French sense of beauty in contours has left some trace in Sinding's work, as against the more severe and stringent constructive rules which prevailed in Germany when as a young student Sinding was initiated into the fundamental canons of his art in Berlin.

Stephan Sinding, however, has mostly sought out his own ends, has walked in solitude along his own path. His mind, his imagination, has worked silently, often for many years with some *motif* which had taken his fancy—in the case of the *Walküre* almost a generation lapsed between its first vague conception and the ultimate consummation. Over and over again one sketch might be discarded for another until some incidental occurrence brought the coveted and final solution. Here again the *Walküre* may serve as an example. His first conception was of the war-maiden riding *up* a mountain, but this idea was abandoned. Sinding felt that, like a storm, she must come







·MOTHER EARTH· BY  
STEPHAN SINDING

## Stephan Sinding



"THE JOY OF LIFE"

BY STEPHAN SINDING

sweeping *doren* the mountain, the fierce, joyous anticipation of battle speeding her furious steed. For this purpose the artist took a studio in the Boulevard de Raspail, halfway up the hill, where with the aid of a telescope he could from his window study the horses going downhill, and he spent hour after hour observing these unconscious models. One day six powerful Normandy stallions had pulled up close to Sinding's window, when suddenly one of them became restive, giving Sinding an opportunity of modelling there and then from life the bared teeth, the drawn-up upper lip, and the whole peculiar expression of the horse.

Several of Stephan Sinding's most important works, among them *Man and Woman* and the *Walküre*, have already been reproduced in this magazine. The former is probably Sinding's best known work. That, too, attained its consummation only after much futile sketching and modelling. The problem of rendering man and woman wrapt in love, of rendering them in the beauty of natural love, equally far removed from sickly sentimentality and offensive sensualism, has always intensely interested Sinding, and he has varied the conception of this *motif* in several works.

The *Barbarian Mother* was Sinding's first great work—the most important milestone, I suppose, in his career as an artist (Rome 1882), as *Man and Woman* was the second. The former, on the face of it, is much more northern in spirit, but nevertheless it also shows traces of Sinding's sojourn in France, as well as of his Teutonic studies.

Sinding's artistic imagination, always sustained by his creative power, spans over a wide field: at the one pole *The Eldest of Her Kin*, at the other *The Joy of Life*. The former has run her race; life's wear and tear have told their tale, and, with the wisdom of many years enshrined in her mind, she serenely awaits the end; and then the contrast, the young maiden, her whole body singing out her joy of life, her open arms ready to welcome all the happiness it has in store for her.

The fine monument, reproduced among our illustrations (p. 20) is by no means the only one from Sinding's hand: it is possessed of great plastic beauty and destined, I believe, to carry its maker's fame to some distant isle over the sea.



"THE BARBARIAN MOTHER"

BY STEPHAN SINDING





GRAVE MONUMENT OF THE ISENBERG  
FAMILY. BY STEPHAN SINDING

## The Royal Academy Exhibition, 1914

### THE ROYAL ACADEMY EXHIBITION, 1914.

IT cannot be said that there are any surprises in the Royal Academy exhibition this spring or that it differs to any perceptible extent from its predecessors in the last few years. It is a quite characteristic show, solid and respectable and well up to the average; it has all the familiar Academy features, and it makes its appeal to the public in the way that has been sanctified by long custom. There is not much work in it that can be reckoned as absolutely of the first rank; there is little that can be dismissed as wholly bad; for the most part, the things shown are examples of the application of sound technical principles to the treatment of material which was not particularly worthy of artistic consideration. To the seeker after sensations the exhibition no doubt seems dull and uninspiring, but for the student of art it has a real technical interest, though he will learn from it lessons in craftsmanship rather than new and fruitful ideas of the way in which his craft should be applied.

But to blame the Academy because the work it has brought together is what it is would be unfair. The exhibitions at Burlington House are, after all, only summings-up of what the artists throughout the country are doing, and the Academy is in many ways the most catholic and tolerant art society we have. The exhibition this year includes adequate examples of almost all the schools of practice that count as in any way worthy of recognition; nearly all the ways of using artists' materials are illustrated, except the devices of those extravagant cliques which by their foolish affectations and want of sanity have put themselves outside the pale. If the exhibition is dull the fault lies with the artists who have submitted their work for selection, and if their work is dull the ultimate blame must be laid upon the public, which does not encourage originality or freshness of effort.

So when people profess to find an Academy exhibition unsatisfying they had better take themselves to task for having forgotten to provide the artists throughout the country with any inducement to break new ground. If there were a demand for a more personal type of production there are many men who would be only too glad to supply it; and the works of these men would give character and interest to the various art exhibitions and would certainly find their way to the Academy, which aims consistently at

pleasing the widest possible public. What the majority is content to accept will always make up the bulk of the collection at Burlington House—the Academy lives by being popular and must follow, not lead, the taste of the crowd. It is obvious, then, that the critics who condemn an Academy show as a dull thing, without vitality or vigorous initiative, are actually reflecting on themselves for having failed to fulfil their obligations to the art of the country.

That the Academy is not so wedded to precedent as to be unwilling even to attempt experiments is shown by certain changes which have been made this year in the arrangement of the exhibition. The most obvious alteration is the transference of the water-colours and black-and-white works from the rooms specially built for them a few years ago to two of the galleries previously allotted to oil paintings, and the placing of the more moderate-sized canvases in the water-colour and black-and-white rooms. The most significant one is the hanging of Gallery IV. with some regard for right spacing and for the correct relation of the pictures one to the other. The first change is not particularly to be commended, but the other is unquestionably full of great possibilities. If the whole exhibition were treated in the same way the improvement in its appearance would be surprising; and though this sort of spacing might involve a reduction in the number of works shown, the sacrifice would be worth making for the sake of those which would be chosen to represent the art of the year.

Most of the pictures which have a right to be remembered as salient features of the show are by men of well-established reputation—there are no spectacular first appearances of unknown artists, and there are few instances in which the younger men who are coming to the front have made any great advance. Mr. Sargent, who was reported to have given up portrait painting, has triumphantly re-asserted his mastery in this field with two remarkable examples, of which one only, the portrait of *Lady Rocksavage*, now appears on the wall, the other and more important work, a portrait of *Henry James, Esq.*, having on the very first day of the exhibition fallen a prey to the vagaries of a female suffragist. In addition Mr. Sargent exhibits three brilliant open-air studies, *Cypresses and Pines*, *Sketchers*, and *San Geremia*. Mr. Sims shows delightfully his imaginative and executive powers in his fantasies *The Little Archer*, *Spring Song*, and *La Cage aux Amours*; Mr. Waterhouse does himself full justice with his delicately treated *Annunciation*, his vigorous



colour note *The Love Philtre*, and three portraits, the most memorable of which is a charming painting of a child; and Mr. Aming Bell fully justifies his recent election to the Associateship by the power and dignity of his picture *The Marriage at Cana*.

Then there are landscapes of importance from Mr. Hughes-Stanton, Sir E. A. Waterlow, Mr. Alfred Parsons, Mr. Walter Donne, Mr. Mark Fisher, Mr. J. S. Hill, Mr. Claude Hayes, and Mr. R. W. Allan; three magnificent studies of atmospheric effects by Mr. Amesby Brown, and a group of attractive colour fancies by Mr. David Murray, who has gone to Venice for most of his subjects. There are some characteristic and representative canvases by the late Sir Alfred East; and there is a finely composed study of wide distance, *Ben Ledi: Early Spring*, by Mr. D. Y. Cameron. Mr. Terriek Williams shows two admirable pictures, *Sunset Glow: St. Ives*, and *After Vespers: Brittany*; Mr. Albert Goodwin a lovely twilight effect, *A Winter's Tale: Hastings*; Mr. Moffat Lindner a wonderful *Approaching Storm: Holland*; and Mr. A. J. Black a fresh and luminous landscape, *Primrose Time in Switzerland*; and there are other noteworthy things from Mr. Wynford Dewhurst, Mr. Coutts Michie, Mr. N. M. Lund, Mr. Yeend King, Mr. W. Wells, Mr. J. Walter West, Mr. Robert Little, Mr. James Henry, Mr. Campbell Mitchell, Mr. A. Friedenson, and Mr. Briton Riviere.

Among the more noteworthy figure-pictures are Mr. Cadogan Cowper's gorgeous colour arrangement, *Lucretia Borgia reigns in the Vatican in the absence of the Pope Alexander VI.*, and Mr. Greiffenhagen's *Women by a Lake*, both of which have been purchased for the Chantrey Fund collection; and of particular interest, too, are Mr. Charles Shannon's *The Embroidered Shawl*, Mr. James Clark's *A Summer Idyll*, Mr. Edgar Bundy's *Antonio Stradivari* and *Idlers and Workers*, Sir J. D. Linton's *Check*, Mr. Melton Fisher's *The Coming of Spring*, Mr. Byam Shaw's design for the act drop at the London Coliseum, in which he has portrayed a host of celebrities connected with the drama; the two finely treated interiors *Reflections* and *The Master*, by Mr. Richard Jack; *Slumber*, by Mr. F. W. Elwell; *Violets for Perfume*, by Mr. La Thangue; *The Dreamer*, by Mr. Harold Speed; *The End*, by Mr. A. Maclean; the decoration, *Hawking*, by Mr. Gerald Moira; *A Greek Water-carrier in Egypt*, by Sir W. B. Richmond; *In Silk Attire*, by Mr. W. E. Webster; and the water-colours, *The Judgement*, by Mr. Russell Flint, and *Beauty Pricks her Finger*, by Mr. J. D. Batten. There are some

excellent rustic and fisher-life subjects, too, by Mr. Stanhope Forbes.

In portraits of real note the exhibition is certainly quite as strong as usual. Mr. George Henry sends several which deserve high praise; Mr. W. Llewellyn, Mr. Hacker, Mr. de László, Mr. Spencer Watson, Mr. J. J. Shannon, Mr. Solomon J. Solomon, Sir James Guthrie, Mr. Frank Dicksee, Mr. Fiddes Watt, Mr. H. A. Olivier, Mr. Jack, Mr. Harold Speed, and Mr. F. O. Salisbury are all remarkably well represented; and there are three splendidly robust paintings by Mr. W. Orpen. Mr. Melton Fisher's portrait study, *Winifred*, is one of the most charming things in the exhibition; and there is an attractive picture, *The Coral Necklace*, by Mr. F. M. Skipworth.

The best of the other paintings which ought not to be overlooked are *A Stack Barge, Essex*, by Mr. Leslie Thomson; the clever study, *The Don Carlos Palace, Venice*, by Mr. A. Ludovici; the large interior, *The Studio of the Painter*, by Mr. Lavery; *Hell Bay, Bryher*, by the Hon. Duff Tollemache; *The Waterway*, by Miss Kemp-Welch; *The Toast is England*, an able work by Mr. Fred Roe; *The Shudored Hill*, by Mr. W. Lee Hankey; the interiors, *Room at James Pryde's*, by Mr. Oswald Birley, and *Ante-room to the Studio: Ardilea*, by Mr. P. W. Adam; *The Mistletoe Bough*, by Mr. Mouat Loudan; and the huge group of the directors of the Krupp Company by the late Sir Hubert von Herkomer, one of those monumental compositions which he could handle better than any artist of our times. It is a great achievement, though, perhaps, it does not quite equal the wonderful picture of the Academy Council which he painted a few years ago and which now occupies a place on the walls of the Tate Gallery at Milbank.

There is in the rooms devoted to sculpture a fair amount of work which claims serious consideration, though, on the whole, the collection there is a little below the average. Mr. Drury, however, Mr. Derwent Wood, Mr. Thornycroft, Mr. Colton, and Sir Thomas Brock are all well represented; there is a delightful little portrait statuette by Mr. Bertram Mackennal, and there are things of importance by Sir George Frampton, Mr. Gilbert Bayes, Mr. Reid Dick, Sir W. Goscombe John, Mr. Havard Thomas, Mr. F. W. Pomeroy, Mr. Lanteri, Mr. C. L. Hartwell, Mr. S. N. Babb, Mr. Toft, Mr. H. Pegram, and Mr. Reynolds-Stephens, whose *Recumbent Monument to the late Viscount Ridley* is very characteristic in its decorative qualities. But in the sculpture rooms, as in the rest of the exhibition, there are no surprises.



"DOREEN, DAUGHTER OF ANDREW  
S. LAWSON, ESQ." BY J. J. SHANNON, R.A.





"PRIMAVERA." BY GEORGE CLAUSEN, R.A.



"THE LITTLE ARCHER." BY  
CHARLES SIMS, A.R.A.





‘ARTHUR BOURCHIER, ESQ.’ BY SIR  
HUBERT VON HERKOMER, R.A.



"RICHARD B. FUDGER, ESQ., OF TORONTO"  
BY WILLIAM ORPEN, A.R.A.





"MIDSUMMER," BY  
ARNESBY BROWN, A.R.A.



"THE DEPARTURE OF THE HOP-  
PICKERS" BY A. J. MUNNINGS





"SPRING." BY GEORGE HENRY, A.R.A.



"SILENCE." BRONZE FIGURE FOR  
A TOMB. BY W. REID DICK





"THE TEMPLE OF THE SUN—  
SICILY." BY WALTER DONNE



"HAMPSHIRE FROM THE SURREY HILLS"  
BY H. HUGHES-STANTON, A.R.A.





"INTERIOR AT JAMES PRYDE'S"  
BY OSWALD BIRLEY



"THE WATER NYMPH"  
BY A. C. LUCCHESI



# SOME RECENT ENAMELS BY ALEXANDER FISHER.

AMONG the increasing though still comparatively small number of artists who now practise the art of enamelling upon metal Mr. Alexander Fisher occupies a distinguished position, and to him in his capacity as a teacher and practitioner is due in large measure the revival of interest in this branch of art which has taken place in the British Isles during the past dozen years or so. The articles which he contributed to this magazine a few years ago, and his more recent book on the subject, have been very instrumental in encouraging others to devote themselves to this fascinating branch of artistic production, and their pursuit of it has been made easier by his rare knowledge and experience of the various methods and processes—some of them extremely complex—which are involved in the art. His own productions, diverse both in design and method of execution, are familiar to all who visit the Royal Academy exhibitions and those of the Arts and Crafts Society, as well as others. In the present exhibition at Burlington House he has an excellent portrait of a lady, in which the flesh tints are admirably rendered. The Academy accepts but few examples of enamelling each year, and those which find their way into its galleries are chiefly works in which the medium is employed for purposes of a more or less pictorial character, but one may hope that the time is not far distant when a more ample representation will be accorded to works of this character.

The examples of Mr. Fisher's work which are here illustrated are selected from a number of things executed recently according to various methods. The panel called *The Spirit of the Opal* belongs to the lid of a large jewel casket, and here gold and silver in the form of small pieces or "paillons" are used over copper, as is also the case with *The Glorification of the Nativity*, in which the enamelling is executed by the Limoges method, amplified and extended in the treatment. The central idea in this panel is of a mighty event proceeding from

a seemingly humble and small beginning. The prayer-book cover shown on the same page is in bassetaille enamel on silver. In this process the silver is carved in relief and covered with transparent enamels, the whole being then "fired." It is a process which gives much brilliancy and lustre to the enamel, but it is impossible for even a colour reproduction, however excellent, to convey this lustrous effect. The same remark, of course, applies with greater force to the black and white illustration on this page—that of a panel executed with translucent enamels in grisaille over cobalt. The subject is taken from a poem by Young, which runs :

"Where do you come from my little dear?  
Out of the everywhere into here."

The circular panel called *Spring* and the rectangular one called *The Garden* are both executed by the Limoges method with paillons of silver and gold.



PANEL IN TRANSLUCENT ENAMELS, GRISAILLE OVER COBALT. BY ALEXANDER FISHER



ENAMEL PANELS "SPRING," "THE GARDEN,"  
AND "THE SPIRIT OF THE OPAL," DESIGNED  
AND EXECUTED BY ALEXANDER FISHER.







SILVER PRAYER BOOK COVER WITH  
BAISSETAILLE ENAMEL PANELS ON SILVER.  
ENAMEL PANEL ON COPPER WITH GOLD AND SILVER  
PAILLONS "THE GLORIFICATION OF THE NATIVITY."





## The Salon of the Société Nationale

### THE SALON OF THE SOCIÉTÉ NATIONALE DES BEAUX-ARTS IN PARIS.

THE Salon of the Société Nationale des Beaux-Arts is this year one of exceptional importance. Many members have felt that the Society has not kept up to date, that it has shown a tendency to exclude the work of the young men—in one word, that it has begun to suffer from senility. It was therefore decided that in order to make room for new exhibitors the number of works by each member should be limited to four, and that some of the works of decorative art should be accorded space in the best rooms. Hence the entirely novel aspect of the exhibition this year.

While, however, giving a chance to the young painters, the Société Nationale has striven this year to do honour to deceased members. The two largest rooms are set apart for the works of Gaston La Touche, the regretted president of the section of Painting, who is here represented by a number of his most important canvases, including various decorative works lent by collectors, which have obtained an unqualified and well-merited success. It is a pleasure to praise in La Touche one of the most powerful colourists, one of the most original *décorateurs*, and one of the noblest imaginative painters of the French school. There are also a number of works by a painter who died at a less advanced age, and who did not enjoy in his lifetime all the honour which was due to him—M. Gaston Hochard, some of whose works our readers may recollect having seen in THE STUDIO. Gaston Hochard was a painter, with a very modern temperament, who depicted in pictures, often most appealing in their charm, all the varied scenes of everyday life. Then there is a little retrospective exhibition of pictures by M. Henri Havet, an artist with a singular gift for style and composition and whose palette was one of exceeding delicacy.

Large decorative works are this year less numerous than usual, but among them are some of great importance. M. Roll, the President of the Society, exhibits a ceiling destined for the Petit Palais, which he entitles *Poésie-Drame*; both in conception and in execution it is a notable work, and certain passages are without equal in the *œuvre* of this artist. M. Francis Auburtin has earned many and well-merited encomiums from his brother artists for his large panel, here reproduced, *Comme arrive le printemps*, a boldly treated work in tones of a light and delicate greyish blue; rarely has this painter's decorative fantasy expressed itself more happily than in this

garland of little girls, extended across the canvas. Two artists from the South, M. Montenard and M. Dauphin, exhibit large sunny paintings destined for the decoration of the Chamber of Commerce at Toulon. M. Gillot, in his large painting of the *Hall de la Gare St. Lazare*, succeeds in wresting from masses of smoke the most happy effects of colour. M. Gaston Guignard also has tackled a subject of vast dimensions: *L'Embarquement de bestiaux*.

The works of Lucien Simon and Ignacio Zuloaga are hung facing each other in the same room. Here, therefore, we find what are, perhaps, the most remarkable paintings the exhibition contains. *Les marins sur le quai* may not appear at first sight to the general public as one of the most attractive of this great colourist's productions, but it is unquestionably one into which he has put the greatest meed of subtlety and science. The whole work is marvellously well composed.

Zuloaga remains faithful to subjects of a lofty



"MME. RAPHAEL DUFLOS"

BY W. MAHERBE



## The Salon of the Société Nationale

character, and his command of technique advances more and more towards forceful effects, towards powerful contrasts, and towards the most daring juxtapositions of colour. *Maurice Barrès devant Tolède* is eminently characteristic and will take its place among the most famous productions of the Spanish school; nor need one be a great prophet to foretell the widest success for *Toréadors de villages*.

Besnard, one of the most eminent of our contemporaries, sometimes exhibits in the Salon great decorative works and at others easel pictures, all revealing the freedom and facility of the master that he is. This year he sends four graceful portraits of women in which he once more affirms an originality and style ever free from eccentricity.

René Ménard, to whom we owe so many beautiful decorative paintings, exhibits the panel he has been commissioned to execute for a hall of the Faculté de Droit in Paris. It is a twilight effect and the work is one which appeals by its harmony and its beautiful classicism. The same artist's *Venise, vue du campanile de Saint-Georges-Majeur* is a veritable landscape of light and of water enveloped in a kind of golden haze.

Venice has also been the inspiration of one of our most personal painters—Raffaelli, who, in some bright and sparkling little pictures shows us a Venice in winter which amazes and charms us: *San Giorgio sous la neige*, *le Quai des Esclavons en hiver*, and other impressions equally faithful and attractive.

The landscapists at the Nationale form a regular pleiades of original and personal talent. M. Billotte is a painter of delicate symphonies, delighting in evening effects: *Le Vieux-pont aux Andelys*, *En Charente*, *Avant l'orage au Bas-Meudon* are charming impressions of nature. M. Léon Lhermitte achieves noble effects always with the most simple tones; his palette is invariably rich in blacks and in varied greys. Michel Cazin takes his place among our most eloquent painters of the sea; M. Lepère is this year admirably represented; M. Eugène Clary has a very fine view of *Château Gaillard (Petit-Andely)*; M. André Dauchez excels in the use of blacks and greys, and no one renders better than he or with greater fidelity and character the landscapes of Lower Brittany; his *Epave*, *La ville close (Concarneau)*, and *Côte de Plomarch* are works to be remembered. M. and Mme. Duhem exhibit sunny scenes and flowery terraces; M. Louis Desmoulin has found inspiration in the colonies and Madagascar in particular, for landscapes full of character. M. Vauthrin shows some masterly seascapes.

The Salon contains a number of memorable

portraits. M. Blanche, whose special exhibition this year has achieved great success, shows the portraits of *Mme. Henri Germain*, the *Comtesse de Noailles*, of the *Princesse J. de Broglie*. M. Jean Boldini is represented only by two small canvases, into which, however, he has put all his brilliant virtuosity. M. de la Gandara's portrait of *Mme. Jeanne Renouardt* is a thing of charming grace and fine execution. Side by side with these portraitists other younger artists take an important place; M. Ablett especially figures with some excellent work, and M. William Malherbe exhibits the portrait of *Mme. Raphael Duflos*, painted with a clear and charmingly seductive palette.

An entire room has been set apart for the decorative works of Lalique, who has hitherto shown at the Old Salon. His appearance at the Nationale is marked by a very important manifestation—too important to be dealt with here—and we must therefore reserve for a future occasion a review of this artist's fine work.

HENRI FRANTZ.



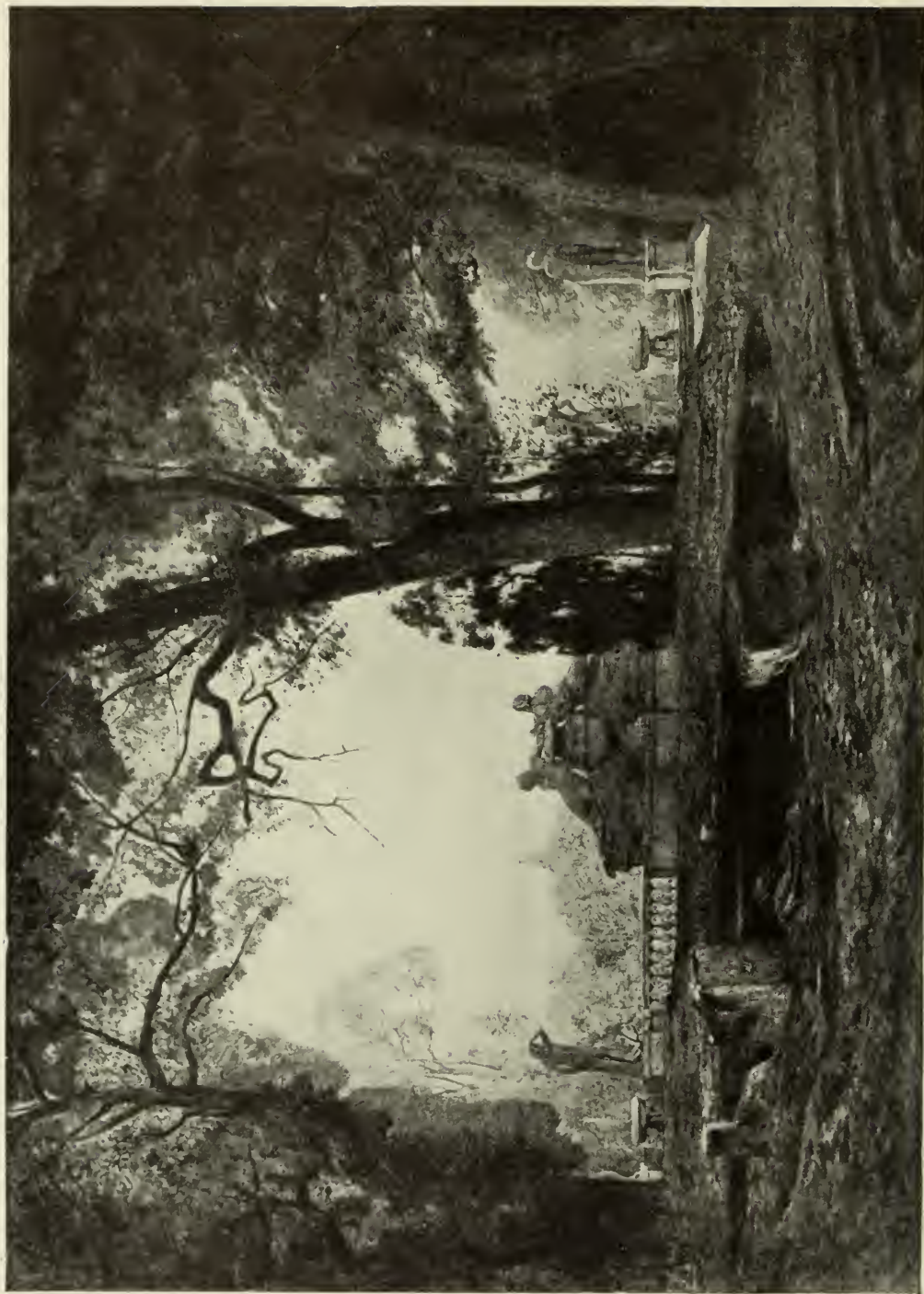
"ONDINE" (MARBLE)

BY E. BOURGUIN

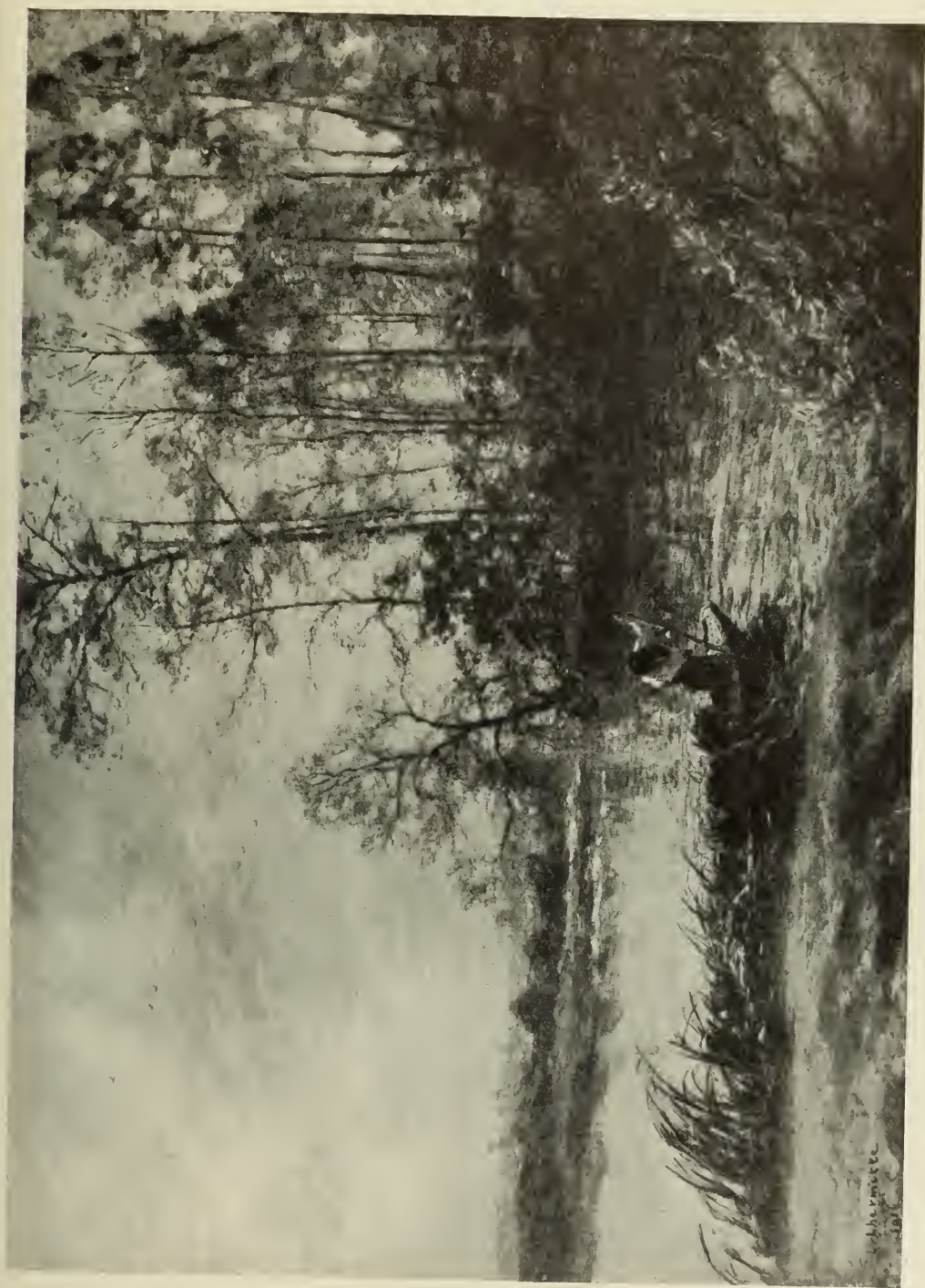


"PORTRAIT DE MME. G."  
BY A. BESNARD





"VILLA ROMAINE." BY HENRI HAVET



"LA MARNE, MATIN D'AUTOMNE"  
BY LÉON HERMITTE





"COMME ARRIVE LE PRINTEMPS"  
BY J. FRANCIS AUBURN



“ EN CHARENTE LEVER DE LUNE ”  
BY RENÉ BILLOTTE





"CRÉPUSCULE" (PANNEAU  
DÉCORATIF). BY R. MÉNARD

*(Faculte de Droit, Paris)*



"MME. JEANNE RENOUARDT"  
BY A. DE LA GANDARA





"MARINS SUR LE QUAI"  
BY LUCIEN SIMON



"TORÉADORS DE VILLAGES"  
BY IGNACIO ZULOAGA





TAPISSERIE EN LAINES RUSTIQUES

(*Société Nationale*)

BY MADAME FERNANDE MAILLAND

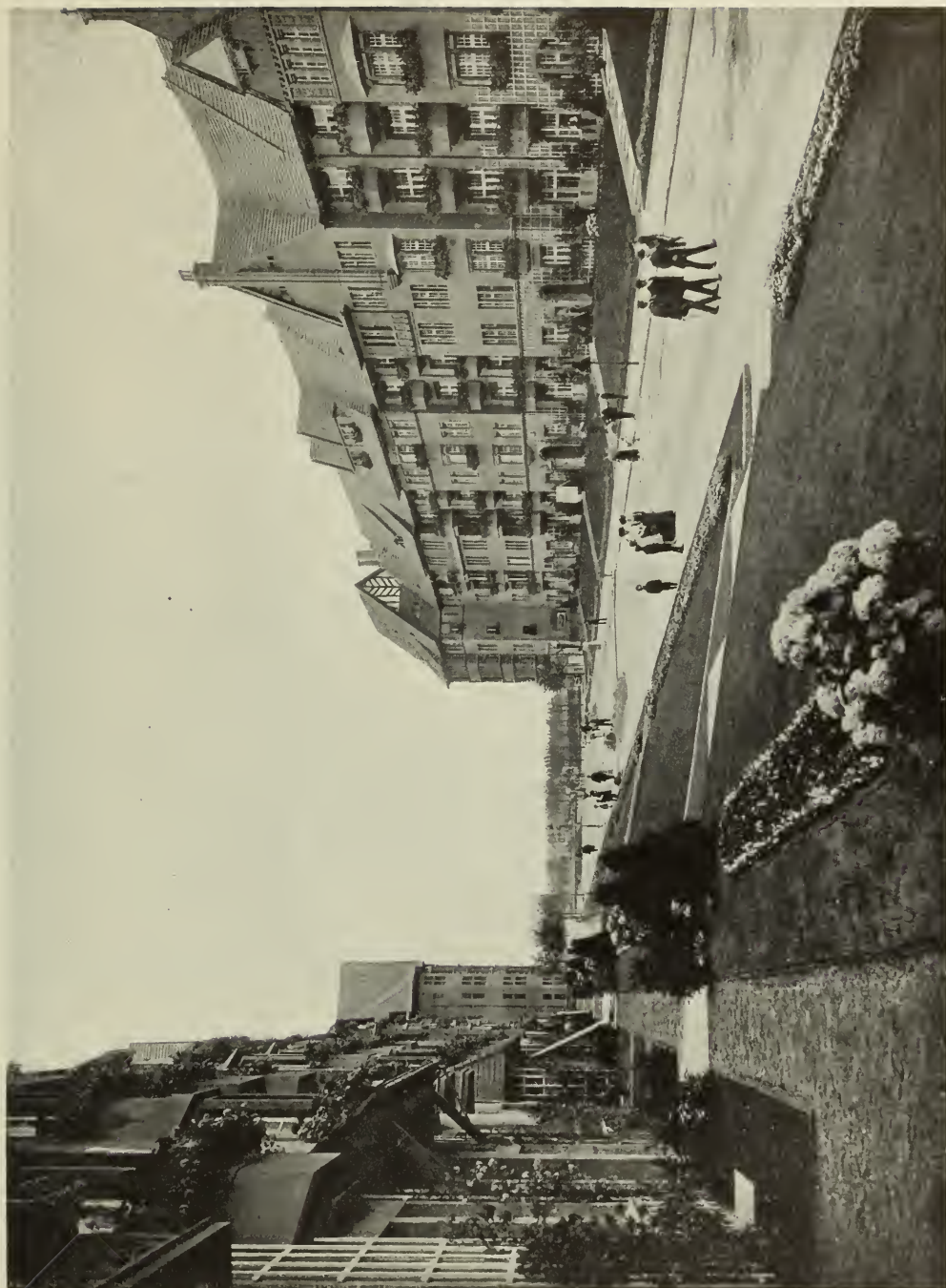
## ARCHITECTURAL DEVELOPMENTS IN THE SUBURBS OF BERLIN.

THE transforming spirit of our day has given Berlin a new physiognomy. All the historical phases of its development under the Hohenzollern dynasty are still to be studied—the baroque buildings from the reign of the Great Elector and the first King of Prussia, the rococo of Frederick the Great, and the classical style which that monarch inaugurated and his successors continued. And now for nearly twenty years the modern movement with its principles of solid materials, broad façade-surfaces and uniformity of the general street aspect has held sway, and thus the Capital of the Empire appears at first sight to be by no means lacking in variety of architectural effect, though it must impress the visitor as utterly lacking in style in consequence of the individualistic regardlessness with which it has been built up. Yet its very contradictoriness and the electric pulse of life, everywhere perceptible, exercise a strong fascination. Surprises in the shape of interesting novelties are not rare even in the heart of the city, but real revelations await us in the outskirts, especially in the western and south-western suburbs, which, in consequence of the rapid and never-ceasing growth of the capital, have become organic constituents of it. A logical and sane modernism has utterly transformed suburbs like Charlottenburg, Schöneberg, Friedenau, Wil-

mersdorf and other places in the neighbourhood of the Spandau forest.

The last-named place especially has quite lately undergone a complete and remarkable metamorphosis. Twenty-five years ago it was a modest peasant settlement in the midst of heath and swamp, but to-day it is the favourite abode of the wealthy citizen, and the houses and tenements are in great demand. The new streets here are broad, and the blocks of flats are of a distinguished character and provided with every modern comfort, while special features of the suburb are the parks and numerous fine “Plätze,” and the charming garden terrace quarter, “The Rhinegau,” for which the architect Jatzow has derived fruitful inspiration from English models.

The art of the garden architect has had ample scope for display here as well as in the business streets and in the railway buildings; in the stately Rüdeshheimer Platz, with its majestic equestrian group, in the rustic idyll of the Nikolsburger Platz, with its Goose-Girl fountain, in the landscape-character of the Preussen Park, and the sunk garden arrangement of the Olivaer Platz with its enormous central rose-bed, pergola and fountain pool, delightful effects have been achieved. Constantly varying plans surprise the promenader and show how high art in the shape of monuments and fountains, and applied art in the form of kiosks, pergolas, garden-houses and seats have crowned utility with grace. JARNO JESSEN.



LANDAUER STRASSE AND THE RÜDESHEIMER  
PLATZ, WILMERSDORF, BERLIN





OLIVAER PLATZ, WILMERSDORF, BERLIN



*Architectural Developments in Berlin Suburbs*



KAISER PLATZ AND PREUSSEN  
PARK, WILMERSDORF, BERLIN



*Architectural Developments in Berlin Suburbs*



NIKOLSBURGER PLATZ AND RANKE  
PLATZ, WILMERSDORF, BERLIN



PERGOLA, HOHENZOLLERN PLATZ, WILMERSDORF, BERLIN

## STUDIO-TALK.

(From Our Own Correspondents.)

LONDON.—Two Associates of the Royal Academy were elected to full membership of that body at a General Assembly held at the beginning of last month—Mr. George Adolphus Storey and Mr. Henry Scott Tuke. Mr. Storey was elected Associate as long ago as 1876, and his promotion takes place when he has completed his eightieth year. A few months ago he was appointed Professor of Perspective to the Academy, a post which was revived by his appointment after being extinct for more than half a century. As a painter his speciality has been the “subject” picture, but he has also executed some excellent portraits, a notable one being the portrait of the artist’s mother, presented by the National Art Collections Fund to the Tate Gallery. Mr. Tuke, whose pictures of boys bathing in the sea are always a popular feature of the summer exhibitions, was born in 1858 and elected Associate in 1900. Two of his pictures have been purchased under the Chantrey Bequest.

esteemed member through the death of Mr. E. R. Hughes, a nephew of Mr. Arthur Hughes, and like him closely associated with the Pre-Raphaelite Brotherhood. “Ted” Hughes, as he was known among his friends, was elected an Associate of the Society in 1891 and a full member in 1895; he made a distinguished place for himself as a painter of romantic subjects.

Although there was nothing particularly exciting in the exhibition of the International Society of Sculptors, Painters, and Gravers, it deserves to be remembered for its well-sustained interest and its generally high level of merit. A great deal of good work was included in it—work sound in intention and admirable in accomplishment—and there was very little which could be dismissed as merely extravagant or absurdly fantastic. The pictures most worthy of record were Mr. D. Y. Cameron’s dignified and finely designed landscape, *Ben Vorlich—Autumn*, Mr. James Pryde’s *The Courtyard*, Mr. Henry Bishop’s delightful tone studies, *Tranquillity* and *Early Morning: Tivuan*, Mr. Oliver Hall’s *Road over the Westmorland Moors*, Mr. Glyn Philpot’s curiously treated fantasy, *The Forsaken Goddess*, and Mr. E. H. Kennington’s

The Old Water-Colour Society has lost an





"A STODART-WALKER, ESQ., M.A., CHAIRMAN  
OF THE SCOTTISH MODERN ARTS ASSOCIATION"  
BY SIR JAMES GUTHRIE, P.R.S.A.

*(International Society's  
Exhibition)*

## Studio-Talk

clever *Costermongers*; and there were other things like *San Gimignano*, by Mr. Alfred Withers, *Old Houses, Venice*, and *L'art Feminin*, by Mr. Ludovici, *Sleep*, by Mr. Douglas Robinson, and the large *Flowerpiece*, by Mr. W. B. E. Ranken, which were of very definite interest. Of the portraits and portrait studies the most notable were Mr. Orpen's brilliant *Mrs. Carstairs*, Mr. F. Whiting's *The Amateur Rider*, Mr. A. Jamieson's *The Crimson Cloak*, Mr. Gerald Kelly's *The Black Shawl* and *Portrait Study*, Mr. G. W. Lambert's *Important People*, Mr. Howard Somerville's *In the Studio*, Mr. W. W. Russell's *The Shawl*, Mrs. Rackham's *The Straw Hat*, and Sir James Guthrie's excellent portrait of *A. Stodart Walker, Esq.*, painted for the Scottish National Collection of Modern Art, and reproduced among our illustrations this month (opposite). The study *A Young Girl*, by Mr. W. L. Bruckman, deserves a special note for its beauty of technical quality and its charm of manner. A few important paintings by deceased artists were also shown—among them *Don Quixote*, by Daumier, a fine *Interior* by Alfred Stevens, and the magnificent portrait of *Mrs. Heugh*, by Millais.

There was sculpture by M. Rodin, M. du Chene de Vère, Mr. Glyn Philpot, Mr. Derwent Wood, and a few other artists; and there were lithographs by Mr. Pennell, Mr. Copley, and Mr. Spencer Pryse, water-colours by Mr. H. M. Livens, Mr. W. Monk, Mr. F. Whiting, Mr. Bellingham Smith, Mr. E. Dulac, and the late Joseph Crawhall, and drawings in various mediums by Mr. A. S. Hartrick, Mr. Charles Shannon, Mr. G. W. Lambert, and Mr. A. McEvoy.

When a painter has become recognised for a certain kind of work the public at large is inclined to view with some disapprobation any departure he may make from the familiar ground. For a really sincere artist it is discouraging to find his efforts towards a novel expression met with some lack of the appreciation that would inevitably be accorded him did he continue to repeat the accustomed subjects. One of the most interesting and versatile of contemporary artists, Mr. W. Lee Hankey, has been gradually developing on lines different from those of the very beautiful low-toned pictures—generally of cottage mothers and children—which



"ENTRANCE TO GIPSY QUARTER, GRANADA"

OIL PAINTING BY W. LEE HANKEY





"AFTERNOON LIGHT"

OIL PAINTING BY W. LEE HANKEY

we used so often to delight in seeing, and he will shortly be exhibiting at the Baillie Gallery a series of vigorous and sunny impressions of outdoor life in Spain, France, and Belgium. Rich, full colour and bold pattern characterise these latest productions of the artist, of which we illustrate three admirable examples. The brilliance and movement of *The Performing Bear* make it a canvas of great interest, and both *Afternoon Light* and *Entrance to Gipsy Quarter, Granada*, are typical of the joyous feeling that inspires his work in general. An unusual composition, restrained and beautiful in colour, is *The Shepherdess*, which will figure in the exhibition, and another memorable work is a charming twilight effect, a group of Concarneau fisherwomen. Besides oil-paintings Mr. Lee Hankey is showing a number of most attractive water-colours on linen. Here we find the same charm of colour added to a peculiarly beautiful quality of technique, giving to his works in this medium a special attractiveness of their own. Mr. Lee Hankey is a purist in the use of water-

colour, and these delightful productions deserve a great success.

The Society of Mural Decorators and Painters in Tempera has just held its annual exhibition in the new hall which the Art Workers' Guild has built in the rear of No. 6 Queen Square, Bloomsbury. The hall, designed by Mr. Troup primarily for the periodical gatherings of the Guild and its offshoot the Junior Art Workers' Guild, is excellently adapted for such an exhibition as that which has just been held in it. Only a comparatively small proportion of the entire membership contributed to it, but the collection comprised numerous items of unusual interest, such as Mr. Cayley Robinson's two designs for the entrance to Middlesex Hospital, *Comfort the Orphan* and *Rejoice with the Happy*; Mrs. Stokes's charming cartoon in tempera, *Ehret die Frauen*; Mr. Reginald Frampton's *Our Lady of Promise* and *The Crucifixion*, both in spirit fresco over plaster of Paris on wood; Sir Charles Holroyd's *Venus lamenting the death of Adonis*; Mr. J. D. Batten's



"THE PERFORMING BEAR," FROM AN  
OIL PAINTING BY W. LEE HANKEY.







"THE TRAVELLING CIRCUS MOVES ON"

(Three Arts Club)

WATER-COLOUR BY GLADYS A. PINKS

large work *Pandora*; various examples of Miss Jessie Bayer's fascinating art, including a *Madonna and Child* of great charm; a pair of *Censing Angels* by Mr. Anning Bell; and Mr. Southall's *San Gimignano*. Prof. Image, Comm. Walter Crane, Miss Mabel Esplin, Mr. Maxwell Armfield, Mr. F. O. Salisbury, Mr. Bernard Sleigh, Mr. Allan F. Vigers, and Mrs. Bernard Jenkin were among other contributors of work that claimed attention.

The Second Annual Exhibition of the Three Arts Club Exhibition Society, which was held at the Maddox Street Galleries recently, differed from the Inaugural Exhibition in one important particular, namely, by the inclusion of a number of works by deceased masters, kindly lent by various collectors. While it was a great pleasure to see the fine Cazin, and the beautiful things by Jacque, Harpignies, Fantin, Millet, Whistler, &c., the unity and coherence of the exhibition would perhaps have been better maintained had it been restricted solely to works by members of the Society. We reproduce Miss Ruth Hollingsworth's *Odette*, a delightfully painted figure (to which, however, the background affords rather too insistent an accompaniment), *The Travelling Circus Moves On*, by Miss Gladys A. Pinks, and a broadly treated landscape by Miss E. Fothergill

Robinson. Besides contributions by well-known artists like Orpen, Nicholson, Brangwyn, Short, Spencer Pryse, James Pryde, Frampton, and Prof. Lanteri, the show contained good work by Phyllis Barron, Margaret Dalgleish, Dorothy Jerrold, Hilda Kidman, Mrs. Kingsley Tarpey, Irene Ryland, Dorothea Sharp, M. Watson Williams, Ethel Wright and others, both painting and craft work being well represented.

The Spring Exhibition at the Goupil Gallery consisted almost entirely of works by modern French masters; it was very well selected, and was



LANDSCAPE PAINTING

(Three Arts Club)

BY E. FOTHERGILL ROBINSON





"ODETTE"

(Three Arts Club)

OIL PAINTING BY RUTH HOLLINGSWORTH

full of canvases of memorable quality. The most remarkable, perhaps, were the two landscapes by Daubigny, *Les Bords de la Seine* and *Bords de Rivière*, delightful examples of his work at its best; but there were as well two very good examples of Diaz, some characteristic Corots, a charming colour-note by M. Le Sidaner, *Maisons sur la Rivière*, *Gisors*, a characteristic little Meissonier, *Le Joueur de Guitare*, a subtle and delicate study, *Port de Faon, Finistère*, by Boudin, a fine note of colour and light, *Les Berges de la Seine à Lavacourt*, by Monet, an acceptable Sisley, *Le Canal Saint Martin*, and a typically expressive and accomplished picture by Lhermitte, *Les Lavandières des Bords de la Marne*. The exhibition altogether had an atmosphere of quiet and serious mastery which was very enjoyable.

At the same gallery there were on view last month a number of water-colours, drawings, and lithographs by Mr. John Copley and Miss Ethel Gabain. The best things in this collection were Mr. Copley's water-colours, *Sanctuary*, *Two Englishmen*, and *The Promenade*, and his drawing, *The Death of Don Quixote*, and the cleverly expressive drawings by Miss Gabain. The lithographs were on the whole less acceptable, though among them were many by both artists which showed a serious appreciation of the technicalities of the art and a genuine effort to overcome the problems it presents.

The Society of Graver-Printers in Colour recently held its fifth annual exhibition of members' colour-prints in the Galleries of Messrs. Goupil and Co. Bedford Street. The Society is not a large one

and the absence from the exhibition of no fewer than twelve members, some of them of considerable prominence in the sphere of work which has led them to associate together, might under ordinary circumstances have seriously affected the interest of the show. As it was, however, the exhibits, though they numbered only sixty-two, included numerous examples of colour-printing from both wood and metal which were very pleasing in subject-matter and also interesting on the score of technique. Mr. W. Giles, who has developed a method of producing prints from metal plates in relief, showed a couple of prints by this method, which he has employed with a very effective result in *The Old Basilica in the Apennines*, and Mr. Giles also showed two attractive prints by the same process. Among other items to be noted were Mr. Frederick Marriott's sand-ground etchings, *Archway at Moret* and *Moonrise*, his mezzotint *Falaise by Night*, and his etching of *The Château, Montbazou*; Mr. Alfred Hartley's *Harvesting* and *The Glade*; Mr. Lawrenson's aquatint, *Gateway of the House of Rabelais, Chinon*; Mr. Sydney Lee's aquatint, *The Church Tower*; Mr. Woolliscroft Rhead's *The Mermaid* and other prints; the wood prints of Mr. E. A. Verpilleux, Mr. Hans Frank, and Miss Miriam Deane; Mr. W. Monk's *Richmond Bridge* (line and aquatint); Mr. Mackie's block-print caprices in the manner of Greek vases and the prints of Mr. Theodore Roussel and Mr. Raphael Roussel.

In a recent issue we illustrated an example of wood sculpture by Mr. Alec Miller, of Chipping Campden in Gloucestershire, in the shape of the statue of a palmer or pilgrim, the work being a commission for Urswick Church in Lancashire. In the meantime he has completed a carved oak door for the same church, and of this we now give an illustration. The door, like the figure just mentioned, is part of a general scheme of restoration which has been in progress during the past six or seven years, under the supervision of Mr. D. J. Brundrit, architect, of Ulverston, who is responsible for the scheme. The work so far accomplished includes altar rails, choir stalls, reredos and panelling, rood-screen, organ-case, outside doors, and the door here shown, the joinery being by a local artisan, while all the carving has been done by Mr. Miller. The Annunciation panel in the vestry door is carved in about one-inch relief, the rail below with the little angels being only about a quarter of an inch in relief. The restoration of Urswick Church has been carried out mainly through the generosity of Miss S. J. Petty, of Ulverston.

Chipping Campden, where Mr. Miller has carried out the work just mentioned, is an old market town situated about 500 feet above sea-level on the northern end of the Cotswolds, and is remarkable as being one of the few places—if not, indeed, the only place—in the kingdom where a Summer School of Arts and Crafts is held. The school has been carried on since 1906 under the auspices of the public educational authorities, and usually starts the second week in August and lasts four weeks. The subjects taught are goldsmithing, silversmithing, jewellery, and enamelling, and other branches



CARVED OAK DOOR TO VESTRY AT URSWICK CHURCH, LANCASHIRE. DESIGNED BY D. J. BRUNDRIT, A.R.I.B.A., CARVED BY ALEC MILLER



of metal-work, together with carving in wood and stone, and the instruction, which is intended mainly for the serious student, is given by competent professional craftsmen.

**B**RADFORD.—The two-handled cup which is illustrated on this page is an excellent example of metal-work by Mr. Ernest Sichel, of Bradford, and was recently shown at an exhibition in the Corporation Art Gallery, Cartwright Hall. It stands just over a foot high and has been carried out partly in repoussé and partly in cast silver. The lid is surmounted by a female figure playing on double pipes, while the handles are formed by lizards, which, like their distant relatives the snakes, are supposed to be susceptible to the charms of music; here they are climbing on arrow-head leaves, these leaves also forming a band round the top of the cup. The figure was cast by the *cire perdue* process and chased.

**P**ARIS.—In mentioning at random the names of distinguished artists most popularly known in France by drawings of a humorous nature, that of Auguste Roubille will unhesitatingly be included. Despite the jesting character of his drawings on the covers as well as the inside of various jocular journals, he is nevertheless an artist with a profound sincerity of thought, and his work perhaps gets nearer to the true relation of art to life than much which pedantically poses with a superficial seriousness in massive gold frames. The accompanying coloured reproduction is an excellent facsimile example of one of his characteristic sketches. E. A. T.

One of the most important pictures in this year's Salon of the Société des Artistes Français is the portrait group, reproduced on p. 69, by Paul Michel Dupuy, one of the most noteworthy pupils of Bonnat. The natural pose of these three young girls, whose light dresses stand out against the azure of the Basque sky, combined with the delightful modelling of the faces, gives a most happy impression of freshness and harmony among the multitude of other works often, alas! so conventional in manner.

One of the most vigorous realists, Mons. Lucien Jonas has just been exhibiting at the Galerie Allard a series of two hundred and fifty scenes of provincial or popular life. One cannot conceive of the physiognomies and popular types in France—the lawyer, the doctor, the Academician, the notary

and the redoubtable Parisian concierge—being rendered with greater truth and fidelity—at times even with brutality. M. Lucien Jonas has been successful in underlining with mordant emphasis the faults, the weaknesses, and occasionally the vices of these professions as they reveal themselves in the human physiognomy. This artist ranks among our most bitter and accurate humorists.

René Seyssaud, one of that modern Provençale school which is so rich in picturesque and vigorous talents, has been showing, after months of seclusion and efforts towards the ideal, some figure paintings “as beautiful in expression as they are powerful in technique,” to quote the words of M. Arsène Alexandre in his preface to the catalogue of this interesting artist's work. “A great painter passes among us;” he adds, “let us not store up for ourselves the regret of not knowing and honouring him.” H. F.



SILVER CUP. DESIGNED AND EXECUTED BY ERNEST SICHEL.

(The property of H. Behrens, Esq., Bradford)



SKETCH BY A. ROUBILLE.







*(Société des Artistes Français  
Salon, 1914)*

PORTRAIT GROUP. BY  
PAUL MICHEL DUPUY



COPENHAGEN. — The movement in Danish ceramics inaugurated some time ago by Arnold Krogh still continues because of its power and beauty. It is, however, none the less interesting to notice how younger and, if one may use the expression, "newly discovered," artists, carried along by the same impetus, are at the present day striking out in new directions, though still embodying in their work the best traditions of the Royal Copenhagen Porcelain Factory.

One of the most conspicuous of these younger artists is undoubtedly Gerhardt Henning, and the story of his first connection with Danish ceramic art is highly interesting. Of Swedish ancestry, he received his artistic training in Copenhagen. While staying in Rome some five or six years ago, he saw in a shop window a figure of a nodding mandarin which had taken his fancy. Being unable to afford the high price demanded by the shop-keeper, he resolved to make a similar figure for himself. An artist connected with the Royal Copenhagen Porcelain Factory, who by chance saw this figure, persuaded Henning to send it to the factory, where it was at once recognised as an artistic work of rare merit, and negotiations were at once opened to enlist his services.

Gerhardt Henning's productions are inspired by the passionate love which he bears for his work. Rarely has an artist shown such exquisite refinement of expression, such conscientiousness in technique and such reverence and love of his art. The fact that he is not particularly prolific is hardly surprising, but on the other hand, the artistic value of his work is so much the greater.

Following his early figure of the mandarin, the next work which Henning created was the well-known *Nymph and Faun*, and this was succeeded by the little *Weeping Faun*, the *Girl with a Mirror*, *Chinaman and Woman*, and last but not least *The Princess and the Pea*. A figure on which he had

long been working, representing a centaur clothed in a scaberae, was destroyed by him one night in desperation at not being able to embody what he considered the right expression. The design was conceived with rare imagination, and unfortunately it is lost to the world. One of his last pieces is a group representing a semi-rococo figure with a nude girl, alluring by reason of its beautiful modelling and the decoration in harmonious combination. His over-glaze decoration inaugurates a new style and is surely destined to make its mark in the future.

Gerhardt Henning strikes out a new path for himself, actuated by his knowledge of modern art and past triumphs. His visits to many of the European collections have set before him standards



"GIRL WITH A MIRROR." MODELLED AND PAINTED BY GERHARDT HENNING

(Royal Copenhagen Porcelain Factory)



*(Royal Copenhagen  
Porcelain Factory)*

"NYMPH AND FAUN." MODELLED AND  
PAINTED BY GERHARDT HENNING





PORCELAIN GROUP MODELLED AND PAINTED BY  
GERHARDT HENNING  
(*Royal Copenhagen Porcelain Factory*)

of excellence, and in striving to emulate the masterpieces of the world, he has yet been able to impress unmistakably on each piece of work his own individuality. He is a master of his technique and his skill in decoration is in no way inferior to his masterful modelling. The highest achievement of the craftsman is to govern the material in which he works, and Gerhardt Henning has accomplished this in such a way that one cannot imagine that the clay and the fire can be other than subjected to his will.

A. C.

**B**RUSSELS.—Since the publication of the Special Winter numbers of *THE STUDIO* of 1900-1 and 1902, respectively devoted to Modern Pen Drawing and Modern Etchings, the art of Black and White in Belgium has achieved a considerable importance. Certain of the artists whose work was illustrated in those two volumes have developed or have altered the direction of their efforts, while others have come forward bringing new perfections of technique or novel interpretations of what the great poet Emile Verhaeren calls the *Multiple Splendeur*.

It would be unjust not to refer in the first place to the important part which has been played in this remarkable development by the annual Salons

of L'Estampe, so admirably organised by Robert Sand. The founding of the *cercle* bearing this title has been a happy event for Belgian art, for it has grouped together the isolated efforts of several artists of first rank, of whom the public at large was entirely ignorant, for the reason that in large exhibitions the Black and White section is, as a rule, relegated to an unimportant position.

The *cercle* of L'Estampe maintains an excellent custom of exhibiting each year, side by side with the works of its members, the productions of certain of the masters of the past or of some of the eminent contemporary foreign artists. This year two names were inscribed at the head of the catalogue—J. B. Corot and J. Pennell. The etched work of Corot is but little known to the public, yet nevertheless it is equal to his painting—with which all are familiar—in elegance, in style and even in colour. It is through the Salons of L'Estampe that connoisseurs in Brussels have become acquainted with that great artist Joseph Pennell. Following upon his series of factories and great industrial enterprises, and his views of modern cities, he showed on this occasion visions of an epic and grandiose archaism.



PORCELAIN GROUP MODELLED AND PAINTED BY  
GERHARDT HENNING  
(*Royal Copenhagen Porcelain Factory*)



"LES PINS DU HÂVRE DE ROTHENEUF, BRETAGNE"

ETCHING BY ALBERT DELSTANCHE

In the forefront of those artists whose work in this branch has not already been dealt with in the articles in the Special numbers of THE STUDIO, we must mention De Bruycker, Delstanche, Mignot and Duriau. The contributions of the Ghent etcher, De Bruycker, were remarkable. "His large plate *Sous le château des Comtes à Gand*" wrote the regular critic of l'Art Moderne, "is one of his most surprising and most impressive achievements. With this amazingly gifted artist his handling of the medium has rapidly increased in dexterity, up to such a point as to become concealed; it disappears beneath the impression which emanates from the work as a whole, and one forgets to scrutinise the technique in complete abandonment to the extraordinary charm which radiates from these strange and moving compositions." De Bruycker

seems at times to draw inspiration from the picturesque romanticism of Gustave Doré, and in his way of magnifying portions of architecture he adopts something of the Brangwyn manner, but by his own natural gifts this Ghent artist dominates these reminiscences and his individuality seems to be more apparent in each successive work.

The large plates by Albert Delstanche, his *Pins du havre de Rotheneuf* in particular, show the great progress he has made, as do also his charmingly ingenious coloured wood-prints. The contribution of V. Mignot was, as usual, composed of a variety of works. Few Belgian etchers possess his familiarity with different techniques and so wide a choice of styles and themes. One cannot forget that *Le Bassin de Versailles* is perhaps the finest





“SOUS LE CHÂTEAU DES COMTES  
À GAND.” FROM AN ETCHING BY  
DE BRUYCKER



"THE ENCHANTED SEA"

BY UMBERTO PRENCIPE

colour etching produced in Belgium. Lastly, one of the best pupils of the master-graver A. Danse, the etcher Duriau, collected a large ensemble of works, comprising portraits drawn with care and Italian scenes selected with discernment, proving the talent and sincerity of this meritorious artist.

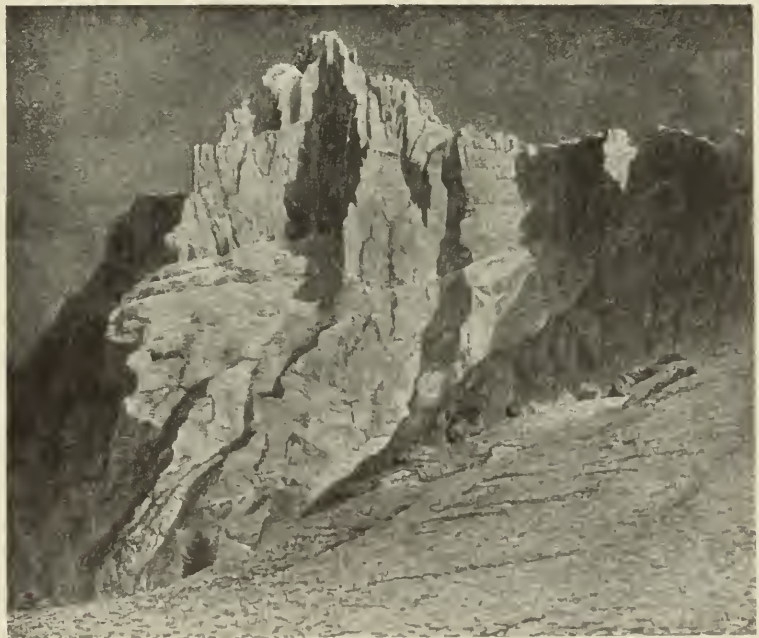
F. K.

ROME.—The second exhibition of the Secession at Rome, opened by the King in person on March 21, more than maintained the standard of the inaugural display of last year. It was rather cleverly arranged in a "crescendo" of modernity. In the first room one found some excellent work by such world-known Roman painters as Mancini (*The Sewing-Girl*) and Onorato Carlandi (two fine studies of the Campagna). Paolo Ferretti in the same room treated the Campagna with

its luminous distances, and Terzi gave us a portrait and one of his brilliant nude studies, painted in the divisionist method. In the next room we found Arturo Noci, a brilliant Roman artist, whose work at the Secession I had occasion to mention last year: he had this year a portrait study and landscapes of Burano and Terracina. Discovolo's landscape here, with its exquisitely finished drawing, and Nicola D'Antino's little bronzes of dancing-girls called for notice; but the finest painting of the room, and I would almost say of the exhibition, was the *Chiesa d'Oro*, a wonderful view of S. Marco at Venice by the Venetian Pietro Fragiacomò.

The third and fourth rooms were set apart for the Austrian Secessionists. One of them, exquisitely draped and carpeted in deep rich

blues, was devoid of paintings; but in the room beyond, framed by the doorway, emerged a delicious bit of colour—the portrait of a young girl by Gustav Klimt. The fifth room, however, provided the greatest attraction of the exhibition; for this



"MARCORA (ALTO CADORE)"

BY C. T. DE LUCA





"THE WINNERS"

BY CARLO PETRUCCI

was entirely devoted to the paintings of Camillo Innocenti, an artist of whom we have seen little at Rome during recent years—for Paris has now claimed him. Gabriel Mourey wrote of him in Paris: "It may be that you are at first surprised, almost disconcerted, by the lyrical passion of his language; but I cannot believe that if you lend him a little attention you will be long before you are conquered by the new sonority of the vocabulary which he uses, and attracted by the music, so

grandly suggestive, so fecund in hitherto unknown expressions, which escapes from all his works." This passage exactly illustrates the effect which I have found created by these works. Innocenti is a colourist of the first rank, whose works, even if they suggest the influence of Anglada (though Mancini was actually his first direct inspirer), are absolutely and individually original. Among the pictures just exhibited *The White Room* and the *Black Ribbon* renewed those cool Whistlerian silver-greys which we noted at Rome in his pictures of 1911; but in the *Pearl Dress*, in which Mme. Innocenti is his model, in the *Emeralds*, an Arabian Nights motive, *The Sultana*, the *Evening in Paris* and *Yellow Light*, we had a series of works which, set in their dull gold frames against a background of primrose yellow, were astonishing in their beauty and richness of colour.

In the sixth room one encountered the work of Lionne, a colourist of no mean order, as his painting of a *Trastevere Girl* proved, the Venetian Scattola, Frieske, Grassi and Laurenzi. In Sala



"GOLDEN RAYS"

BY PAOLO FERRETTI

even Russia took part with the names of Matisse and Cézanne as protagonists in this artistic movement. Boldini and Petrucci appeared in these rooms, the former with all his wonted brilliance, the latter always admirable in his decorative feeling. Among the Tuscans Plinio Nomellini was scarcely at his best this year, but Chini had an *Eastern Dancing Girl* which was delicious in its colour. S. B.

**K**YOTO.—The fourth public sale of the treasures of Count Otani, the Lord Abbot of the Nishi Hongwanji, took place recently in the main temple building in Kyoto. There were seven hundred and fifty items, more than fifty of which were classified as *Hongwanji meibutsu*, meaning thereby, the historical or special treasures of that temple. There was a great variety of art objects: paintings and



"DEER"

BY MORI TETSUZAN

(Sold in the recent auction sale at the Hongwanji Temple, Kyoto, for 8500 yen)

IX Umberto Prencipe had an admirable and poetic sea-piece, *The Enchanted Sea*; and Signora Amalia Besso, who has just been exhibiting in London at the Ryder Gallery, another sea-piece, *The Return of the Boats*.

In sculpture, we had this year among representatives from across the Alps, Rodin, Bartholomé, Bourdelle, and Victor Rousseau, who showed an admirable little bronze of a nude lad called *Summer*; while prominent among the Italian exhibitors were Arturo Dazzi with a marble portrait bust, D'Antino, already mentioned, and Amleto Cataldi with a *Dancing Girl*, which showed all this artist's feeling for grace in the finely modelled torso. A young sculptor of promise, obviously influenced by Rodin, Mario Montecceca, appeared as a new-comer in the exhibition.

The remaining rooms brought one in the midst of the art of revolt, in which "young Etruria" as well as Bologna, Venetia, groups from Rome and



"PEACOCK ON A ROCK"

BY MATSUMURA GOSHUN

(Nishi Hongwanji sale, 2300 yen)





"DARUMA" BY BOKKEI  
(One of the special treasures [*Meibutsu*] of the Hongwanji Temple :  
sold in the recent auction sale for  
50,000 yen = nearly £5000)

works of calligraphy, lacquer and bronze ware, accessories for the tea ceremony (*cha-no-yu*), masks and dresses for the *No* drama, a collection of netsuke, &c.

The Nishi Hongwanji has long been famous for the possession of a most magnificent collection of masks, costumes and other accessories of the *No* drama. In splendour and completeness, as well as in its historical interest, the collection was hardly surpassed by any other in the world. A substantial part of it has been handed down from Taiko Hideyoshi, under whose military supremacy the art of Japan flourished, embellishing its history with

the rich legacy of the splendid art of the Momoyama court. Therefore, it was not to be wondered at that a petition was sent, though without the desired effect, to the Government to provide means for purchasing the whole collection of *No* masks and costumes that it might be kept in its entirety in a national museum. Indeed, there was a tragic silence on the two *No* stages that stood looking into the temple halls where the gorgeous brocade and expressive masks by ancient masters lay scattered for sale. That glorious collection of rich brocade has now been scattered all over the world never to be brought together again — scattered even like the crimson leaves of the maple of Arashiyama, famous for its autumn tints, when the mighty blasts of November "seize them and whirl them aloft and sprinkle them" over the hills and the River Katsura.

There were thirty sets of *No* masks, consisting of one hundred and eighty-eight pieces, most of which were carved by master artists. Among the seven sets of *omote* or *nomen* (the *No* masks) which have been



"CARP" BY MARUYAMA OKYO  
(Nishi Hongwanji sale, 3700 yen)



CARVED RED LACQUER TABLE  
(Nishi Hongwanji sale, 1789 yen)

*Zeigan, Kantan-otoka, Yase-onna, Shakumi, Doji, Kogasshiki* by Zekan; *Suji-otoko* and *Mikazuki* by Tokuwaka; *Yama-uba, Old Woman, Zeigan* and *Thin Man* by Higoori, and *Naki-so* by Iseki. There were also other *omote* by such mask-carvers as Fukurai, Bunzo, Manko, Deme, Tenjo, Chuko, Naito, Sanboko, and Konoye.



CARVED RED LACQUER TABLE  
(Nishi Hongwanji sale, 2880 yen)

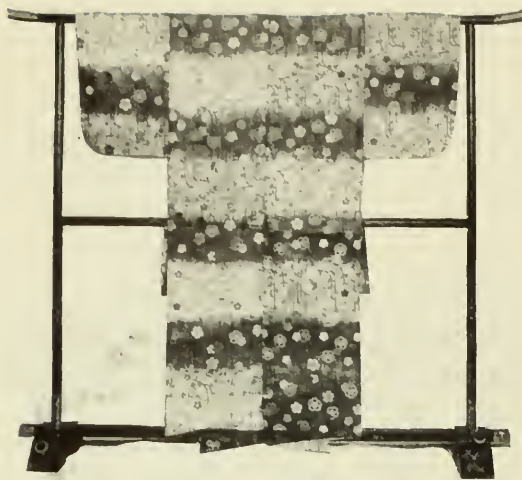
handed down from the Great Hideyoshi, there were *Yorimasa, Okina, Kotenjin* and *Otenjin* by Tatsuemon; *Yama-uba, Haruk, Sho jo, Tobide, O-beshime, Ko-beshime* and *Heida* by Shakuzuru;



COMPLETE SET OF CHINESE WRESTLER'S DRESS (TEMP. TAIKO HIDEYOSHI)  
(Nishi Hongwanji sale, 1311 yen)

Of twelve pieces of *Ō* costume descended from Hideyoshi six were labelled *isho* (costume), four *kari-ginu* (hunting costume) and two *han-giri* (brocade trousers). There were besides more than two hundred pieces of *Ō* costumes, all rich with gold and silver yet with their gorgeousness subdued by harmonious colour and invested with that deep aristocratic tone which we find exclusively in the best of old *Ō* costumes. There was also a complete set of dresses for the Chinese wrestlers. It is said that this was one of the three sets that were donated by the King of Korea to





DRESSES WORN BY PERFORMERS IN THE "NO" PLAY (TEMP. TAIKO HIDEYOSHI, 16TH CENTURY A.D.)  
(*Nishi Hongwanji* sale, 778 and 1885 yen)

Hideyoshi, one now being in the possession of the Marquis Inouye and the other of Marquis Kuroda.

There were some magnificent examples of lacquer ware with exquisite *makiye* in gold, boxes decorated with landscapes and there were also various excellent carved red-lacquer tables and trays. As in the former sales, there were on this occasion some fine paintings on silk. That which attracted

the greatest attention was a small *kakemono*, a *Daruma* by Bokkei. It had once been in the possession of Shogun Yoshimitsu, who is said to have admired it greatly. Among a number of excellent paintings by Chinese and Japanese artists may be mentioned: *Fugen Bosatsu* by Chang Ssu Kung, *Dragon Arhat* by Nan-Chung, a waterfall by Okyo, *Peacock on a Rock* by Matsumura Goshun, screens handed down from Hideyoshi and others



OUTSIDE AND INSIDE OF THE LID OF A GOLD-LACQUERED BOX  
(A pair of these boxes sold for 10,500 yen in the *Nishi Hongwanji* sale)



"NO" DRESS. TEMP. HIDEYOSHI  
(Nishi Hongwanji sale, 1400 yen)

painted by Sanraku, all of which have been well known as *Hongwanji meibutsu*, or special treasures of the temple. There were a number of other paintings, among which the following may be mentioned: landscapes by Tannyu, *Deer* by Mori Tetsuzan, *Carp* and other subjects by Maruyama Okyo, and *A Pheasant* by Hoitsu by Sosen.

HARADA JIRO.

## REVIEWS AND NOTICES.

*Oriental Rugs, Antique and Modern.*  
By WALTER A. HAWLEY. (New York : John Lane Company. London : John Lane.) 42s. net.—This well illustrated volume will be found of great value in enabling students and collectors to appraise the especial characteristics in design and make of the varied productions of Eastern carpet looms. Chapters are devoted to such informing subjects as Materials and Weaving, Designs and Symbols, Persian, Asia Minor, Caucasian, Central Asian, Indian and Chinese rugs, and to the purchasing and distinguishing of various makes. The illustrations include many charming examples, chiefly from American collections, and among them are eleven plates in facsimile colours. Especially beautiful and

full of suggestion is Plate VI representing a sixteenth-century Persian "garden" carpet. It is thus described : "The pattern represents a Persian garden divided into four sections by two intersecting streams which are bordered by cypress trees alternating with bushes on which are birds. These sections are similarly divided by smaller streams that meet at the four pavilions of each side into plots containing trees and flowering bushes. Four peacocks rest above the central basin." The manner in which the subject has been conventionalised so as to render it thoroughly satisfactory as a decorative scheme for carpet weaving is really marvellous ; the carpet is, in short, a consummate work of art. The Colour-plate IX, which is supposed to illustrate a Samarkand rug, requires



"NO" MASKS FORMING PART OF A LARGE COLLECTION BELONGING TO THE HONGWANJI TEMPLE, KYOTO, AND SOLD IN THE RECENT SALE OF ITS TREASURES. THE ABOVE BEING AMONG THOSE DATING FROM THE TIME OF THE GREAT HIDEYOSHI



some comment. The rug was made in Khoten to the south of Yarkand. Examples of this type are frequently described in error as Yarkand, Kashgar or Samarkand. They are particularly interesting in design as they combine motifs which may be traced to China, Tartary and India. These rugs may be easily distinguished from other Central Asian kinds, apart from the designs, the pile being shorter and more closely woven. Silk rugs also come from this district, but are very rarely obtainable.

*The Inner Life of the Royal Academy.* By GEORGE DUNLOP LESLIE, R.A. (London: John Murray.) 10s. 6d. net.—Mr. Leslie, who is now in his eightieth year, was elected an Associate of the Royal Academy forty-six years ago; eight years later he became a full member, and in that capacity has five times served on the Council, or ten years in all. His father, who died in 1859, joined the Academy in 1821, and was an R.A. for over thirty years. Both father and son were students in the schools, and thus their successive association with the Academy covers an entire century. Mr. Leslie can therefore lay claim to an acquaintance direct or indirect with the "Inner Life" of that body such as probably no other member has enjoyed since its foundation in 1768. His book teems with reminiscences of distinguished artists with whom from the days of his boyhood onwards he has come into touch, and having drawn freely upon his father's stock of recollections he gives many interesting glimpses of others who departed before his time—such as Fuseli, who as Keeper had charge of the school when Wilkie, Mulready, Etty, Landseer, Haydon and Leslie *père* were students and benefited by his policy of "wise neglect." In the opening chapters the author sketches in a pleasant way the vicissitudes through which the schools have passed from these early days until the present time, but those which follow on the annual exhibitions will perhaps appeal to a wider circle of readers and especially to that very numerous throng of artists who, in the early days of spring submit their works to the scrutiny of the Council often. Mr. Leslie, as may be expected, warmly defends the system of selection which he fully describes. It is evident, he says, "that the academicians possess the confidence of the general body of artists of all denominations from the ever-increasing number of works that are yearly submitted for their adjudication." There may be some who will demur to this inference, but no one will deny that the task of selection, always an arduous one, is conscientiously discharged. Portraiture, as he points out, is almost the only branch of art in which a livelihood can be obtained

in these days, and it is hardly fair for critics to blame the Council of the Academy for not having more works of poetic and imaginative character on its walls. "If these grumblers could only see the material with which the Councils have to deal, and hear the unfeigned cheers of delight with which any work of more than ordinary originality or imagination when it comes before them is hailed, they would at least allow that these members of the Academy were doing their very best to render the ensuing exhibition as fine and as interesting as they possibly could." Of vanishing days at various periods Mr. Leslie has much to say that will be read with interest. His first experience of them was in the forties, when as quite a young boy he was allowed to be present as his father's assistant; he remembers seeing Turner on several occasions painting on his pictures, and once, in 1844, the great painter spoke to him. In later years he was on good terms with Whistler, who exhibited a large number of paintings and etchings between 1859 and 1878—among them the famous portrait of his mother; and he emphatically denies that he was ever badly treated by the Academy. Of various eminent Academicians with whom he has been closely associated Mr. Leslie talks frankly and freely. He speaks in high terms of Leighton, though he thinks that "the gradual denationalisation which is so observable in the character of the works of the British artists of the present day undoubtedly originated during Leighton's Presidency"—and he owns to a feeling of regret that Millais was not elected to succeed Sir Francis Grant. To the memory of Abbey he pays a glowing tribute. "Intimately acquainted with Americans of every sort and variety all my life," he says, after mentioning his own descent from Americans, "I never met any who displayed to greater advantage the best and brightest of their national characteristics than Edwin Abbey." Abbey lived for many years at a little country town in Gloucestershire, but he told Mr. Leslie that his neighbours did not begin to respect him until he brought down from London a team of artist-cricketers who beat the local eleven in one innings. Such is fame! Written in a pleasant, chatty vein, Mr. Leslie's book, conveying as it does a good deal of reliable information about the Royal Academy and its proceedings of which outsiders are ignorant, will prove a popular accompaniment to the more serious histories of that institution.

*Ston Longley Wenban (1848-1897).* Kritisches Verzeichnis seiner Radierungen mit einer biographischen Einführung von OTTO A. WEIGMANN. Mit einem Bildnis und 76 Abbildungen auf 30

Lichtdrucktafeln. (Leipzig: Klinkhardt und Biermann). 30 Mk.—Wenban's name is little known to amateurs of etching in England. He was the son of English parents, and born at Cincinnati, U.S.A., in 1848. The earlier part of his life was devoted to drudging in the studios of various photographers in Cleveland and Chicago, retouching photographs, and drawing the crayon portraits, in the photographer's manner popular in the latter part of the nineteenth century. Happily he joined his friend Otto Bacher in a pilgrimage to Europe in 1878, and thereafter remained in Munich or the neighbourhood for the rest of his life. He kept almost exclusively to landscape, both as painter, draughtsman, and etcher, but secured little recognition until quite the end of his life, and then only a limited circle. He cannot, we think, be regarded as a great individuality, nor take high rank as an etcher. Occasionally his etching fails through overloading with detail, through a certain prettiness, which shows some kinship with the weaker kind of Seymour Haden's etchings, such as the *Rivers in Ireland*. Wenban's *Lake with Swans* (No. 343, Plate xxi) is one of these. But in general he uses a free and flowing line with great clearness and simplicity, somewhat in the manner of Corot. Excellent examples are Nos. 54 (Plate iv), 113 (Plate ix), 128 (Plate xviii), and 227 (Plate v), while an occasional plate such as No. 145 (Plate xxviii) shows a sense of atmosphere almost worthy of Camille Pissarro. The catalogue by Dr. Weigmann, which contains the descriptions of 371 etchings, 76 reproductions, and a biographical and critical introduction, is an exemplary piece of work, and purports to be the first of a series devoted to modern painters and etchers.

*Survey of London*. Vol. V. The Parish of St. Giles-in-the-Fields (Part II). Edited by Sir Laurence Gomme (London: London County Council) £1. 1s. net.—This new volume of the Survey of London forms part of the series which is being issued by the Joint Publishing Committee representing the London County Council and the Committee for the Survey of the Memorials of Greater London under the general editorship of Sir Laurence Gomme and Mr. Philip Norman. The illustrations consist of over a hundred plates and numerous illustrations inserted in the text, which occupies over two hundred pages and is replete with information relating to the buildings illustrated, the historical notes being supplied by Sir Laurence Gomme and the architectural descriptions by Mr. W. E. Riley, the Council's architect. The chief interest of the volume from the point of view of

modern domestic architecture lies in the matter dealing with Bedford Square, which though not wholly in the parish of St. Giles is here treated as a whole. This square was laid out between 1775 and 1780 as part of a general scheme for developing the Duke of Bedford's Bloomsbury estate, which is rightly referred to as an excellent example of early town planning and as affording an illustration of the advantages gained by the community when a large area such as this (112 acres) is dealt with on generous lines by the owner. Thomas Leverton is said to have been the author of the general scheme and designer of the houses—not the Brothers Adam as one authority has stated, though the style associated with their name was adopted by Leverton, who also employed many of the designers who worked for the brothers. Numerous illustrations of these houses and details therein are given.

*The Architectural Association Sketch-Book for 1913* contains 72 plates, and the chief contributors are Mr. Alan Binning and Mr. James MacGregor, both of whom possess an eye for artistic effect in addition to that precision of draughtsmanship which is called for in measured drawings like most of those in the volume. More than half the plates are concerned with British edifices, and most of these are of an ecclesiastical character, the chief being St. Mary's Church at Finedon, Northants, an interesting fourteenth-century structure. The Sketch-Book is issued in four quarterly instalments to annual subscribers of one guinea.

*Photograms of the year for 1913*, edited by F. J. Mortimer, F.R.P.S., contains as usual a large number of full-page prints selected from the best output of many countries. Many well-known workers are represented and there is a pleasing diversity of subject. This annual is published at 2s. 6d. net by Messrs. Hazell, Watson and Viney.

The Grand Duke Ernst Ludwig of Hesse-Darmstadt, who is a great patron of art, has arranged an extremely interesting Fine Arts Loan Exhibition at Darmstadt, comprising paintings, drawings, miniatures, sculpture, and examples of handicraft which originated in Germany, Austria and Switzerland between 1650 and 1800, that is, during the period intervening between the Thirty Years' War and the time of Napoleon. Many of the exhibits come from the castles of the reigning princes of Germany and the private collections of the Emperor of Austria, and have never been publicly exhibited before; after the close of the exhibition early in October they will probably not be visible again to the general public for a long time.



# THE LAY FIGURE: ON THE CULT OF THE UGLY.

"Do you think we are losing our sense of beauty?" asked the Art Critic. "There is an odd fashion just now in art—a sort of perverse pursuit of deformity—of morbid and exaggerated ugliness. What does it really mean?"

"It means, I take it," replied the Young Painter, "that artists are tired of namby-pamby prettiness, and want something more interesting. They are searching nowadays for strong, well-defined character and for the real facts of life, and they are trying to present them convincingly and without silly compromises."

"Surely all the facts of life are not unpleasantly ugly and repulsive," returned the Critic. "Is it not possible to select from them some that have the elements of beauty?"

"Oh, there must be no selection in modern art," laughed the Man with the Red Tie. "You take the first thing that comes and you record it with all possible fidelity just as it is—that is the creed of the moment."

"But why should the first thing that comes be always ugly and deformed?" inquired the Critic. "No, that argument will not do; there is selection in the art of to-day, and the artist's choice, made, as it seems to me, quite deliberately, too often falls upon the thing that is unpleasant and unworthy of the attention he gives to it."

"Nothing in nature is unworthy of the artist's attention," broke in the Young Painter; "but some things are obviously of much greater importance, and claim more attention than others. What an artist records is the particular fact that has made most impression upon him and that he cannot help selecting."

"And the ugly thing makes the most impression upon him because it is so ugly," commented the Man with the Red Tie. "Is that what you mean?"

"No, of course not," cried the Young Painter. "What impresses him is the strength of the possible subject, its power and virility; and he tries to realise it with all the force there is in it. Why should he be afraid to represent it as it is, and why should he water it down simply for the sake of making it pretty?"

"Why should he not be as much impressed by the beauty of his subject as by its ugliness?" inquired the Critic. "Why cannot he get the force of it and yet be able to keep it from being unpleasant?"

"Because, I presume, a subject that has no beauty in it must become more unpleasant the more forcibly it is presented," suggested the Man with the Red Tie. "Besides, it is much easier, you must remember, to make a thing forcible if you take simply the crude reality of it and evade the obligation to make it pleasing."

"You must not accuse modern artists of evading their obligations," protested the Young Painter. "All of them who count as men of distinction are sincere students, striving earnestly to present life as they see it."

"To present life as they see it! Well, that may be true enough," said the Critic. "But it is the way they see it that I find so objectionable. If you shut your eyes to the beauty of life what can you get with all your earnest striving, except its sordid, squalid ugliness?"

"You can get character," asserted the Young Painter.

"Character!" cried the Critic. "Has beauty no character? Is the beautiful thing necessarily feeble and contemptible? I say that by the morbid cult of ugliness you miss your best opportunities of studying and realising character, because you look only at what is unpleasantly obvious and fail to perceive the subtleties that give character its charm."

"Well, suppose I do honestly prefer what is obvious," sighed the Young Painter. "Does it really matter?"

"Great heavens! Of course it matters," exclaimed the Critic. "If you admit that you prefer ugliness you confess that you are cursed with morbid instincts that unfit you to be an artist at all. The love of beauty is an essential in every wholesome temperament. It is the civilised and educated development of the natural selection instinct; it is the one thing that keeps the mind clean and the æsthetic sense from degenerating into a kind of vicious imbecility. It was the inspiring principle in all great art of the past; it is the one source from which in the future will come all art that will be worthy of serious attention. If you are really lacking in it you must be classed with the decadents who, as a result of over-civilisation, are suffering from a species of mental disease and have ceased to be normal human beings. Indeed, I would go so far as to say that to cultivate an actual preference for ugliness is to commit an outrage on nature."

"Is it as bad as all that?" sneered the Young Painter.

THE LAY FIGURE.

*A Notable Portrait by Mr. William Orpen, A.R.A.*

A NOTABLE PORTRAIT BY MR. WILLIAM ORPEN, A.R.A.

THE style of portrait exemplified in Mr. William Orpen's beautiful picture of the Countess of Crawford and Balcarres, reproduced in colour on the opposite page by special permission of Lord Crawford, is one too seldom adopted nowadays. We can find no reason why this charming way of presenting the sitter should not enjoy a revival. But it is not difficult to see why it is out of fashion in these days. It does not advertise, it does not scream in an exhibition. There are those who have convinced themselves that they must scream to arrest attention in a modern exhibition. To go into some modern picture galleries is an experience not unlike that of entering a parrot-house.

It is impossible to believe that the highest interest of the art of portraiture can be served in the above circumstances. For one thing portraits are most often destined for the quiet of a library or morning-room. With such surroundings they should be in some agreement. And there is a tradition which cannot wisely be put aside in this; the old tradition of leading up to the presentment of the sitter through an appeal to sentiment in the composition, and to our sense of decoration.

The conditions of a large exhibition are certainly unpromising for the survival of the quality that counts most in portraiture, that of intimacy. The relation of environment to character must be appreciated by the artist of the portrait interior-piece. Environment, after all, is the outside wrap of the soul; personality irradiates beyond clothes to accessories; everything in a person's home expresses them—if it is really a home and not a family hotel.

Appreciation of the mental atmosphere of places is a special gift, not necessarily allied with the genius of painting, and this fact puts a limit to successful examples of the portrait interior-piece. But it is in successful painting of the kind that we may look for the equivalent of the art of the modern novel, with its genius for interior *genre*. This type of art would appear to be peculiarly expressive of the circumstances of modern life, in which the demand for portraits is less often made by princes than by ordinary people. Just when our modern portrait-painters might have appreciated the latter fact and made the most of it, "post-impressionism" has led them away. If they return in time the door will still be open, and the easel keeping it ajar is that of Mr. Orpen, legitimate successor to Peter de Hooch and Alfred Stevens. It was a happy moment when

he thought of combining his commissions for portraits with a class of picture which he composes so naturally.

The portrait interior-piece allows the artist to introduce an agreeable variety of colour in the accessories and lends itself to the exquisitely finished style of the Dutch, the sensitive atmospheric looseness of impressionism, or to the insistence upon pattern in line and colour which is a characteristic of so many modern pictures. The test of complete success of course in portraiture of this type is in subordinating the accessories to the sitter, so that nothing competes with the figure of the sitter in claiming our first interest. This problem solves itself in the case of an artist with an instinct as fine as Mr. Orpen's for what is relevant to the sitter. Instead of competing with the sitter, accessories can be made to assist the expression of his personality, reflecting his tastes and the world in which he moves.

There can be no doubt that the type of portrait we are describing will have a fascination for posterity which no other kind of portrait can hope to possess. The judgment of a portrait simply as portraiture and not from the point of view of the interest of the composition is a thing to be given by itself. From that point of view of course there are simple representations of a face or single figure by Rembrandt or Hals with which nothing can be ranked. But where everything else is of equal merit the picture which is most happily and pictorially composed has the greater interest. It is with unusual pleasure that we discover, in eighteenth-century collections, pieces by Zoffany which have been painted with no more surety of touch than works by his contemporaries but which by their art in suggesting the circumstances of life of the time possess a peculiar power of appealing to the imagination. These are delightful items in any collection, and where this sort of thing is united to exquisite craft we have those gems of the cabinet which are the delight of every real connoisseur.

Perhaps the ideals of to-day are a little antagonistic to the survival of qualities which may be termed "precious" in a picture, but these qualities have been so long out of fashion that it would not be unreasonable to look for their return; and in any case the form of the small interior portrait picture in its invitation to invention and fancy might, without any return to exhausted conventions, bring about a revival of that sense of what is due to the spectator of a picture, beyond a mere sketch of first ideas, which we feel to be wanting in so very many artists at the present time.



THE COLOUR-PRINTS OF  
EDWARD L. LAWRENSON. BY  
MALCOLM C. SALAMAN.

IF one happens to speak of modern colour-prints to a collector of the eighteenth-century engravings printed in colours, he invariably tells one that he does not care for them, that they cannot be compared with the old ones. A little talk at cross-purposes will soon show that we are thinking of quite different things. His idea of a modern colour-print is a copy of an old mezzotint engraving after Reynolds, Romney or Hoppner; he neither knows nor imagines any other. And one sees this idea encouraged now and again by references in newspaper reports of the sales at Christie's to the growing popularity of the modern coloured engraving, associated generally with the name of Mr. Sidney Wilson. But the modern colour-print of vital artistic interest has nothing to do with these coloured copies of old mezzotints; it is an original work of art produced entirely by the brain and hand of the artist. And this makes it so difficult for the ordinary collector of old prints to realise; for he is rarely called upon to approach prints from a fresh artistic standpoint. Fashion and Christie's have labelled all the old favourites for him; but fashion and Christie's have as yet had nothing to say to the modern movement in colour-engraving as a medium of original pictorial expression. Yet this movement is of genuine artistic significance and it is constantly revealing new developments in the relations of medium and expression. One vital difference between the old English colour-prints and the new—apart from the generally reproductive character of the old—is that whereas the old were never designed for

colour, but were invariably printed in coloured inks only after the plates had become too much worn to give good monochrome impressions, the modern original colour-prints are conceived from the beginning in terms of colour. This was also the way with the prints of Jacob Christopher Le Blon, the pioneer of true colour-engraving a couple of hundred years ago, and it was the principle and practice of the French colour-engravers of the eighteenth century. Their method of printing from a number of super-imposed aquatint plates, generally with outlines of soft-ground etching, is in fact the same practically as that adopted to-day by many of the makers of colour-prints.

Of these not the least interesting and successful is Mr. Edward L. Lawrenson, some of whose recent prints are reproduced here. A painter first and



“THE GATEWAY OF THE HOUSE OF RABELAIS, CHINON.” BY E. L. LAWRENSON

## The Colour-Prints of E. L. Lawrenson



"KEW BRIDGE FROM BRENTFORD"

BY E. L. LAWRENSON

foremost, he has been for some years expressing his landscape visions upon metal plates with tones of aquatint printed in colours. When last I spoke of his prints, in *THE STUDIO* of August 1911, he was using a single plate only, and painting it with all the colours of his design; but his own artistic sense was rarely satisfied. He found his intended colour-harmonies seldom quite came off with the single printings. So he made further experiments, distributing his colours on two or more plates, and printing these one over the other, somewhat in the manner of the old French colour-engravers. At the same time, he addressed himself to obtaining a more sure control of his aquatint grounds, being greatly aided in this by the masterly guidance of Sir Frank Short at the School of Engraving. The happy result of this may be seen in Mr. Lawrenson's latest print, *Gateway of the House of Rabelais, Chinon*, in which the hot sunlight playing upon the venerable stone walls is depicted with admirably balanced gradations of tone. Mr. Lawrenson made his study for this interesting print from a point of view close under the walls of the ancient Château of Chinon, at six o'clock in the morning, for only at that hour

could Rabelais's house, which stands in a narrow street, be seen bathed in sunlight. Three plates went to the making of this print. In the first are the outlines in soft-ground etching, and all the darker aquatint tones deeply bitten. The second plate contains the blue of the glimpse of sky and of the shadows on the house, as well as some of the dark green of the door. The third plate adds all the yellows of the walls, the red of the woman's skirt, and the pink of her face and arms. It will be seen that Mr. Lawrenson works little with composite tones; and so far he has found a maximum of three plates sufficient for his simple colour-schemes. This number he used also for *Kew Bridge from Brentford*, a happily composed bit of that historic part of the Thames, subtly atmospheric in tone. The darks of the trees and the boats, excepting the blues, were printed from the first plate; all the grey and the blue of the sky and the water from the second, and all the yellows of the sky and the craft as well as the red of one of the boats, from the third. For the finely conceived landscape, *The Gorges of the Tarn*, reproduced here in colours, Mr. Lawrenson worked with only two plates, the first being a simple



aquatint as if intended for a black and white print, only bitten much more deeply than usual, the second containing all the yellows; pale yellow for the sky, lemon yellow for the water, and orange for many of the rocks. The artist has been very happy in his subject and his point of view, which is looking south of the Tarn, above the spot where the banks of the river are precipitous, the rocks being rich in colour, chiefly yellow and black tones, while the waters of the Tarn are of the greenish tint of absinthe. This print, with its suggestion of the river winding through the rocky gorge, and the flat, black-looking table-land above, stretching away to the horizon, is as fine in pictorial quality as any of the old English aquatints by the Daniells and their contemporaries, while it has this factor of artistic superiority, that, whereas they were coloured, either entirely or for the most part, by hand, it is printed throughout in coloured inks. And this may be said generally not only of all Mr. Lawrenson's prints but of all the original colour-prints of to-day. So punctilious are our modern artists in this respect that one may quote a print of Mr. Theodore Rousset's in which even the tint of an eyeball is

printed from a separate plate, while another, the splendid *L'Agonie des Fleurs*, needs twenty-two superimposed impressions from ten different plates to complete it.

Mr. Lawrenson's prints, however, are much simpler in their craftsmanship. *The George Inn, Dorchester*, for instance, a charming bit of old English domestic architecture, which has made its pictorial appeal to many artists—among them, I believe, the late Sir Lawrence Alma-Tadema—is a very engaging print, in which the harmonious balance of tones, with delightful effect of sunlight and shadow, has been achieved with a couple of plates only, the one printing all the tones of blue and green, the other all the browns and yellows. Then, there is the attractive *Dovedale*, looking north of this most lovely of the Derbyshire dales from close to the Isaac Walton Hotel. In this, also, Mr. Lawrenson has depended for his effects of verdure and summery atmosphere on two printings: first, all the light greens from one plate; next, all the dark greens and greys from another.

The mediæval building has always an irresistible appeal for Mr. Lawrenson, although, as may be seen



"THE IRISH KELP BURNERS"

BY E. L. LAWRENSON



"THE GORGES OF THE TARN," FROM  
AN ORIGINAL AQUATINT BY E. L. LAWRENSON







“COURTYARD OF THE CHÂTEAU OF BRIGUE”

BY E. L. LAWRENSON

in the examples of his work given here, his choice of subject is varied, and determined only by its pictorial motive. In the sunlight's effect upon the impressive *Courtyard of the Château of Brigue*, with its arches and pillars, and its sheltered trees, he has found a capital subject. Here in mediæval times lived the guardian of the Simplon Pass, whose duty it was to keep the Pass open, resisting any invasion from the Italian side; but Mr. Lawrenson has attempted no imaginative re-creation of old turbulent times. The present peace of the place has suggested his motive, and the woman carrying her burden across the patch of sunlight is eloquent of it. But the blue and green tones only were added to the design by a second printing.

Not the least interesting of Mr. Lawrenson's recent prints is *The Irish Kelp Burners*, a subject which he has also painted in oils. It is a characteristic scene on the coast of Antrim, near Cushendal, where the people will gather the seaweed on the shore and burn it in a stone circle, throwing it on to the fire continuously for twelve hours at a stretch, their long and arduous labour producing kelp residue containing iodine perhaps

to the value of fifteen shillings. But it was, of course, the pictorial rather than the economic significance of the scene that engaged the artist's interest, and it was the colour-values of the smoke from the burning kelp against the atmospheric aspect of sea and sky that evidently suggested it as a good motive for a colour-print.

Now that Mr. Lawrenson has gone to live in the clear, dry air of the Sussex Downs, he will find much less difficulty in working his spirit-grounds than is inevitable in the dusty atmosphere of London; and after all, although the beautiful old French aquatints of Janinet, Debucourt, Descourtis, and the rest, were done almost entirely with dust-grounds, there is no question that the spirit-ground, which was our English Paul Sandby's development of the French invention, gives a much greater luminosity of tone. But, when all is said for aquatint as a medium for colour-printing, there remains always the disadvantage of deterioration of colour through the chemical action of the metal upon the pigment, which is inevitable in an intaglio process. The pure luminous colour possible in prints from wood-blocks is quite unattainable with aquatint, although it may be said



## *The Colour-Prints of E. L. Lawrenson*

that Mr. Lawrenson certainly manipulates his colours upon his plates with more brilliant effects than most of the makers of colour-prints from aquatint-plates, and doubtless that accounts for their exceptional success in America.

But, just as I am convinced that there is a prosperous future for the modern colour-print of original pictorial interest, so I am firmly of opinion that the most promising medium for it is either the Japanese way of wood-blocks, or Mr. William Giles's new application of the principle of relief-blocks to metal-plates. For with this it is possible to protect the pigment from the blackening effect of the metal by a thin coating of shellac, and so to attain results of beautiful unadulterated colour in the printing. The surfaces of the metal—zinc preferably, perhaps, as being easier to work—intended for the colour-shapes of the design, are produced by biting away with acid the parts not to be printed. Different portions of the picture, according to the colour-scheme, are so treated on usually about five separate plates, and these are superimposed in the same way as wood-blocks or

aquatint plates. It is to be wished, and no one wishes it more than Mr. Giles, that artists interested in etching or engraving for colour will try this method and help to develop it, for it is at present only in a pioneer stage. I believe, however, that there are rich possibilities in the method, for it is really only the question of colour-quality that prejudices many artists and print collectors against the colour-print. And certainly these are justified by the muddy tones in which mezzotints, aquatints, and even line-etchings, are sometimes pretentiously printed. But when once it is recognised that the modern original colour-print can give, with interesting pictorial design, the charm of pure and luminous colour, then one may hope that it will be accorded just respect as a legitimate branch of art, and that even the Royal Academy will consider it as much worthy of acceptance as a mezzotint copy of an old mezzotint translation of a popular picture. Let us hope that Mr. Lawrenson will continue to devote his admirable pictorial gifts and enterprising craftsmanship to bringing about this wider recognition of the original colour-print of to-day.



"THE GEORGE INN, DORCHESTER"

BY E. L. LAWRENSON



"DOVEDALE." BY E. L. LAWRENSEN



## The National Gallery of Canada

### SOME RECENT PURCHASES BY THE NATIONAL GALLERY OF CANADA.

THE National Gallery of Canada has recently entered upon a new phase of existence. It has been incorporated by Act of Parliament and is henceforth to be governed by a Board of Trustees on somewhat the same lines as its great English prototype. There is everything to hope from such a change which will enable it to exercise a far greater influence towards proving the value of art in the daily life of the community.

It had been felt for some time that in the recent progress of the National Gallery of Canada the contemporary school of British painting had to some extent been passed by, and it was resolved that an effort should be made to remove the reproach. The President of the Trustees and the Director proceeded to England, and I trust the following list will show that at least the nucleus of a fine representation of contemporary British painting was secured as the result of their quest.

To begin at random. The McCulloch sale at Christie's in May of last year realised four pictures—*Charity* by Frank Brangwyn, *October* by D. Y. Cameron, *Wayside Pasture* by Austen Brown, and *The Pier, Sunset* by J. Buxton Knight. From Mr. Brangwyn's studio, swept bare of all but titanic mural decorations, the Director had turned disconsolately away a month previously, and *Charity* at the McCulloch sale came as a hope revived, and then, to the sound of the hammer, a hope realised. It is a beautiful blonde example of the artist's work, of wonderful rhythmic line, tone gradations and pale colour harmonies expressive of its simple theme. *October*, by D. Y. Cameron, also came when hope was all but gone—a golden bronze picture of curious horizontal planes and harmonious mellow distances, rich in colour and lacking the austerity of the artist's most recent work. The *Pier, Sunset*, by J. Buxton Knight, shows a summer sea with its pier and shipping, bearing the golden path of the sun; while the *Wayside Pasture* of Austen Brown is a purely decorative treatment of landscape with cattle, of big design and strong warm colour.

Orpen might well come next with his two pictures *The Reflection* and *Mary*. *The Reflection* is one of his mirror pictures and is remarkable for the exquisite treatment of the grey bath robe, the subtleties of the flesh painting in the nude reflection and for some inimitable still-life in the corner.

*Mary* is just an out-of-doors child with golden tawny hair, faded lilac frock, blue eyes and rosy cheeks, the very spirit of a summer day on an Irish hillside.

Glyn Philpot's *Watcher on the Roof* has a breadth and dignity of effect approaching grandeur. A solitary figure wrapped in a shimmering snakeskin robe stands monumentally upon the roof against the first breaking of the dawn across the velvet eastern night. Impressively conceived and simply executed, this painting is greatly effective and altogether sincere.

Another treasure from the mart is *The Lilac Gown* by Charles Furse. This is an oval portrait of Miss Mabel Terry Lewis, fresh and free in its handling and happy in its conception of the sunshaded face and sunsplashed lilac gown in a garden landscape. *The Lilac Gown* is one of the last pictures from the artist's hand.

The list proceeds by way of Charles Shannon's *Lady in Black Fur*, a circular portrait of Miss Constance Collier of charming design; George Henry's *The Connoisseur*, a lady in blue before a lustrous grey wall and curtain; David Muirhead's *The Dark Night*, rich and warm in colour and of transparent sincerity; Gerald Festus Kelly's altogether successful study of a Burmese girl; Mrs. Swynnerton's intensely individual head of an old woman, and a number of other works not less interesting.

This is not all by any means. Beginnings were made upon a representation of the Dutch and German etchers of the sixteenth and seventeenth centuries. The representation of such moderns as Whistler, Legros, Zorn, Strang, Muirhead Bone, Charles Shannon, D. S. MacLaughlan, Van Angeren, Sir J. C. Robinson and others was begun or added to, and now as I write these lines—some time before they will appear in print—the last of the treasures is catalogued and hung ready for public approval of the fruits of two months' work upon the contemporary British painters.

One last acquisition and I have done. It is Arnesby Brown's landscape, *In Suffolk*, which was exhibited at the Royal Academy last summer and has already been reproduced in this magazine. It is a notable example of the artist's work and worthy of the very finest traditions of the British school of landscape painting. Bold in design, incisive and generous in its handling, it has an incomparable richness of beauty, and is at once peace-giving and heart-satisfying to its observers.

ERIC BROWN,

Director, National Gallery of Canada.



"THE CONNOISSEUR." BY  
GEORGE HENRY, A.R.A.





"THE REFLECTION." BY  
WILLIAM ORPEN, A.R.A.



"THE WATCHER ON THE ROOF"  
BY GLYN W. PHILPOT





"THE DARK NIGHT." BY  
DAVID MUIRHEAD



"CHARITY." BY FRANK BRANGWYN, A.R.A.





"THE LILAC GOWN." BY  
CHARLES W. FURSE, A.R.A.

## *Spring Exhibition at the Künstlerhaus, Vienna*

### THE SPRING EXHIBITION AT THE KÜNSTLERHAUS, VIENNA.

THE alterations which have from time to time been made in the arrangement of the galleries and the hanging and spacing of the exhibits at the Künstlerhaus have been in the right direction, and by the manner in which they have proceeded in these matters those responsible have shown that they were fully aware of the necessity for reform, and of the utter unsuitability of the old methods to the requirements of the modern exhibition. For some time past the practice of hanging the pictures in one line has been in operation, and now the provision of *vela* for the various rooms, the colouring of the walls with neutral tones, and the hanging of the pictures with ample space around them, have added materially to the effectiveness of the display. The result of the changes is, that, although the exterior of the building presents nothing new, nothing modern—it is built in the style of the Italian Renaissance—the interior is essentially modern throughout, for the last stage in the transformation has been achieved: the pillars of the great hall have been removed and a new roof provided which admits of the light being so evenly

diffused that sculpture can at last come to its own instead of being hidden in semi-darkness. The two architects, Hans Jaksch and Siegfried Theisz, have performed a difficult task in a highly satisfactory manner. Such further changes as are projected will not affect the manner of showing the exhibits.

Perhaps with so fine a central hall at the disposal of the "Arrangement-Komitee" the disposition of the works of sculpture in the recent Spring Exhibition might have been more advantageous. For instance, Karl Wollek's huge kneeling figure in bronze, forming part of a grave monument, would have been far more effective had a central place been accorded to it. This is the finest work of sculpture in the exhibition—and indeed one of the best of our time; the sculptor has been evidently inspired by the magnificent bronze figures in the Church of the Franciscans in Innsbruck. A charming fountain by Walter Schott lost considerably by being brought into too close proximity to Wollek's bronze and at the same time impeded a proper view of this work. Another fault was the hanging of pictures of a delicate and refined character as a background to sculpture, especially as works of a more robust texture, which would have shown to advantage, were at hand. These are obvious faults which will surely not be repeated.



CENTRAL HALL, KÜNSTLERHAUS, VIENNA, AS REARRANGED BY HANS JAKSCH AND SIEGFRIED THEISZ, ARCHITECTS



## Spring Exhibition at the Künstlerhaus, Vienna

The portraits, always an important feature of the Künstlerhaus exhibition, seemed fewer than usual this year, no doubt because they were better distributed in the various rooms. Of two shown by John Quincy Adams one was a portrait of the venerable Emperor Francis Joseph, who graciously granted the artist some sittings, and for the other painting two of the Emperor's descendants, Princess Elizabeth Windischgrätz and her little daughter, were his sitters. Though painted in the artist's well-known manner, with verve and fine feeling and a refined sense of colour, one could not help feeling that in both of these works he had fallen short of his highest standard. Paul Joanowitch also exhibited a portrait of the Emperor which was very pleasing. Rauchinger's *Portrait of a Lady* has deservedly won high praise; in it he has shown his penchant for deep rich colour, and the whole is handled with the directness and assurance characteristic of this artist's work. Schattenstein's two portraits of ladies revealed fine qualities. Wilhelm Victor Krausz contributed three portraits. That of *Frau Paula S.* is remarkable for its delightfully harmonious colour and simple handling, and his *Youth* in the person of Fräulein Helena Kramer-Glöckner is also extremely charming in its colour-scheme

of white and pale violet. Among others whose portrayal of the gentler sex should be named are Theodor Carl, Ritter von Blaas, who showed an excellent portrait of Countess Condenhove, a Japanese lady in Japanese dress, and Ludwig Michalek. Victor Stauffer's portrait of Leopold von Lieben, Victor Scharf's portrait of Herr Löw-Beer, Marie Rosenthal-Hatschek's portrait of her brother, the celebrated pianist, Herr Rosenthal, and Rudolf von Mehoffer's portrait of Herr Josephy were prominent examples of male portraiture, and of special interest among works of this kind was Cottet's portrait of the painter, Lucien Simon, remarkable for the strength and vigour of treatment. Both Leopold Horovitz and Prof. von Angeli, were well represented.

In *genre* painting, always a great feature at the Künstlerhaus, several works of distinctive merit call for mention. Among them Jehudo Epstein's *Thirsty Throats* decidedly merits the first place, for it is a work of remarkable vigour, excellent alike in drawing and composition, and rich in colouring. Hans Larwin presented the true Viennese note in his *Die Poldi von Prater, Naschmarkt*, and his *Nach der Assentierung in Erdberg*, which breathes of the essence and joy of



"THIRSTY THROATS"

OIL PAINTING BY JEHUDO EPSTEIN

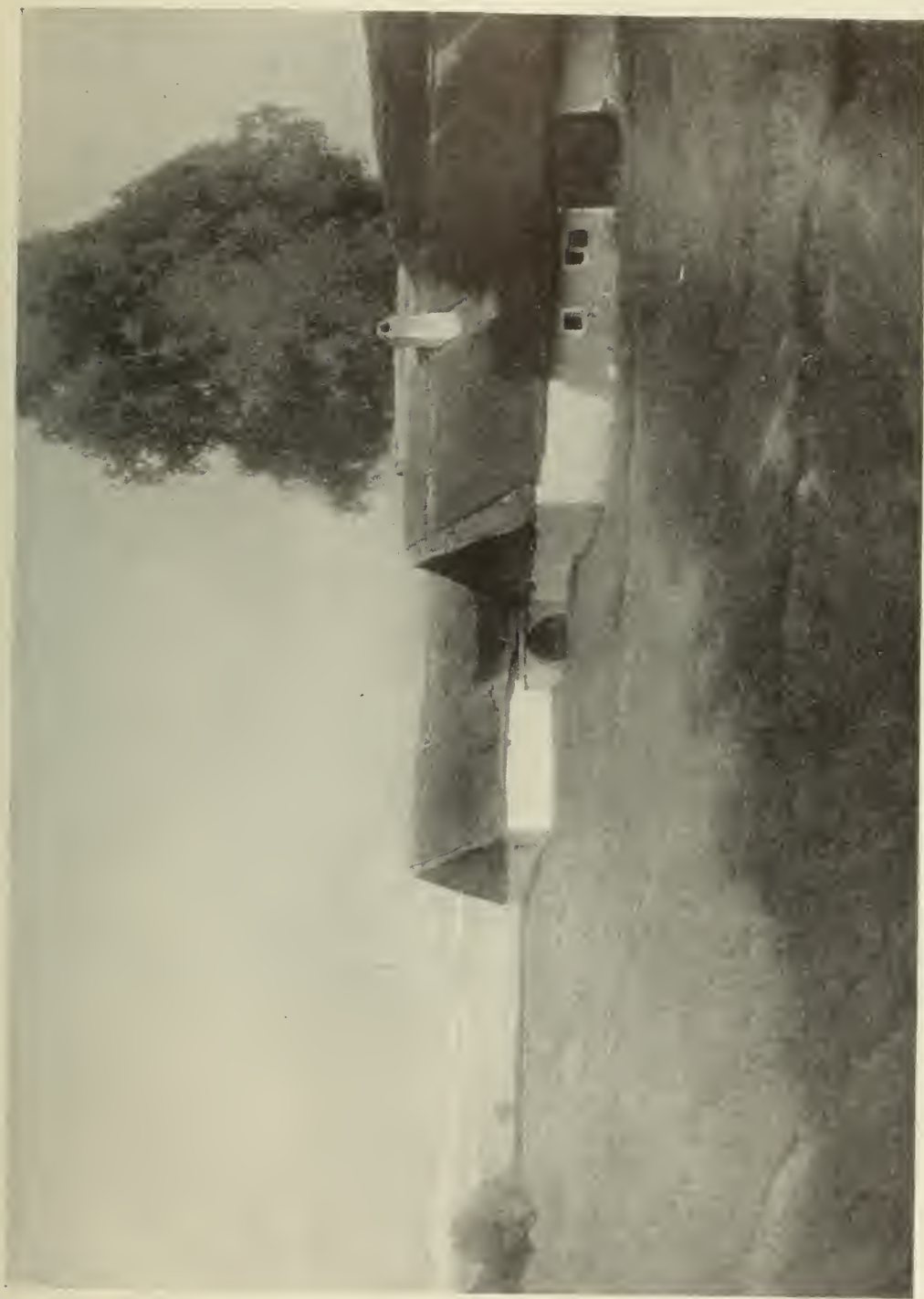


"YOUTH." OIL PAINTING  
BY W. VIKTOR KRAUSZ





"AUTUMN SUN," TEMPERA PAINTING  
BY HUGO DARNAUT



"A SUMMER EVENING." OIL PAINTING  
BY FERDINAND BRUNNER





"WINTER SUN, MÖNICHKIRCHEN"

OIL PAINTING BY THOMAS LEITNER

youth after presentment for conscription. Othmar Ružička again contributed studies of life among the Slovaks, in the depicting of which he has deservedly won much fame, and Joh. Nep Geller in his market scenes in various lands displayed that happy feeling for colour for which he is noted.

Landscape painting is an old tradition among Viennese artists. Round about the city so much of interest may be seen, almost every variety of scenery is to be found—hill and forest and wide stretches of open country—and here, without a hint of the toil and moil of town life, one can find relief in an atmosphere of calm and repose. For the artist it is truly a happy hunting-ground. Many of the scenes depicted at the recent exhibition are but an hour's walk from the city, and, in fact, form a part of the capital. Thus Karlinsky's *Sonntag in Franz-Josefsland in Wien* is Vienna in feeling and in atmosphere: it is Vienna folk-life such as may be encountered in any part of the metropolis. Karlinsky has caught the very note, translated it into

his own thoughts, and rendered it in essence. Take, again, the *Autumn Sun*, by Hugo Darnaut, the President of the Künstlerhaus. This is a scene from the Vienna Forest Hills, a place easily reached on foot, yet what a halo of peace and beauty reigns over all! It is a picture almost pastoral in its quiet beauty, in its simplicity and loveliness of colouring. Max Suppant's special domain is the Wachau, a part of the Danube which vies successfully with the most beautiful part of the Rhine, and his pictures of that region are always greatly appreciated, as are Robert Russ's old gardens in combination with ancient architecture.

Oswald Grill is rapidly advancing in his art; disappointment has luckily urged him to higher things, and in his *Was die Wirbel erzählen* (What the Whirlpools are telling) we have a picture inspired by a true poetical temperament and poetically handled—a real lyric, in fact. Thomas Leitner's two pictures, *In a Far Country*, an imaginative composition, and *Winter Sun, Mönichkirchen*, were



"OLD LOVRANA." OIL PAINTING  
BY STEFAN SIMONY



## *Spring Exhibition at the Künstlerhaus, Vienna*

remarkable, one for the charm of feeling and beauty of the inspiration, the latter for its remarkable strength of treatment, the vigour of the brushwork and the fine feeling for decorative effect. Gustav Böhm's picture of *Boskowitz* gives us a glimpse of a Moravian village, with all its characteristics and mellowness of tone. His miniature sketch of the Luxembourg Park in Paris was in its way a gem. Ferdinand Brunner exhibited but one picture, a work of great beauty and charm, the subject one of those long, low lonely houses which he delights in depicting. Of Stefan Simony's pictures of ancient architecture in old streets that of *Old Lozrana* on the Austrian Riviera is a fine example: it is admirably drawn, and harmonious both in line and colour. Karl Ludwig Prinz's *Der Sterbende Tag*, a tender and sincere representation of the dying day, and Emanuel Baschny's *Vor dem Gewitter*, an emotional rendering of an approaching storm, deserve particular mention. Eduard Zetsche, Rudolf Konopa, Richard Freiherr von Drasche, Eduard Ameseder, Alfred Zoff, Adolf Schwarz, Carl Kaiser-

Herbst, and Carl Onken, are other landscape painters whose works added to the interest of the exhibition.

Besides the painters above mentioned, there are others whose work as displayed at the Künstlerhaus is worthy of remark, but space will only suffice to mention a few names: Friedrich Beck, Hugo Charlemont, Carl Fahringer, Alexander Goltz, Hans Frank, Carl Fischer-Köystand, Leo Delitz, Ernst Graner, and Albert Janesch (who exhibited for the first time and whose *Children of the Roman Campagna*, showed true psychological penetration), Karl O'Lynch of Town, Heinrich Tomec, Erwin Puchinger, Hans Ranzoni, Marie Arnsberg, and Gustav A. Hessel; also Isidor Kaufmann, whose studies of Jewish types are full of energy and strength of purpose, and reveal a fine poetical penetration. Nor must Wilhelm Legler's interior pictures with vistas of gardens with flowery beds beyond be omitted; virile in their pulsation of colour and brushwork, they were decidedly attractive items in the exhibition.



"SUNDAY IN FRANCIS JOSEPH'S LAND, VIENNA"

OIL PAINTING BY ANTON H. KARLINSKY



"PORTRAIT OF FRAU PAULA S."  
BY W. VIKTOR KRAUSZ





"WHAT THE WHIRLPOOLS ARE TELLING"

OIL PAINTING BY OSWALD GRILL

In the section of graphic art some very good work was shown by various artists, such as Tanna A. Kasimir-Hoernes, Luigi Kasimir, Ludwig Hesshaimer, Prof. Ludwig Michalek, Emil Singer, Ferdinand Gold, and Josef Krzal.

Additional interest was lent to the exhibition from the fact that three of the rooms were set apart for the Hungarian artists belonging to the "Művészház," Association of Budapest, whose works have never yet been shown at the Künstlerhaus. The group consists of artists who have separated from the Royal Society, Budapest, and others who have never belonged to it. Many of the pictures shown were the property of the Royal Gallery of Fine Arts, Budapest, or private collectors, and some were painted many years ago. The Hungarian guests were admitted on the same terms as the Austrian artists, and much good work was to be seen, the chief exhibitors being Rippl-Ronai, Franz

Olgyay, Aladar Kriesch-Körösfi, Zoltan Csáktornay, Ladislaus Kézdi-Kovács, Karl Kernstock, Johann Vaszary, Julius Kosztolányi, Ferdinand Katona, Cäsar Kunwald, Oszkar Glatz, Paul Javor, and Stefan Csók.

On the whole the recent exhibition presented a very distinguished appearance, and now that the Künstlerhaus members are so advanced in their method of displaying works of art, it is to be hoped they will pursue the liberal policy which used to lend interest to the Secession exhibitions, that of inviting artists of other nationalities to exhibit. Since the Hagenbund Society, which took up the discarded mantle of the Secession, was deprived of its exhibition building we have seen but few foreigners, so that if the Künstlerhaus will come forward and do what the Hagenbund is now unable to do it will be rendering a signal service to the cause of art in Vienna.

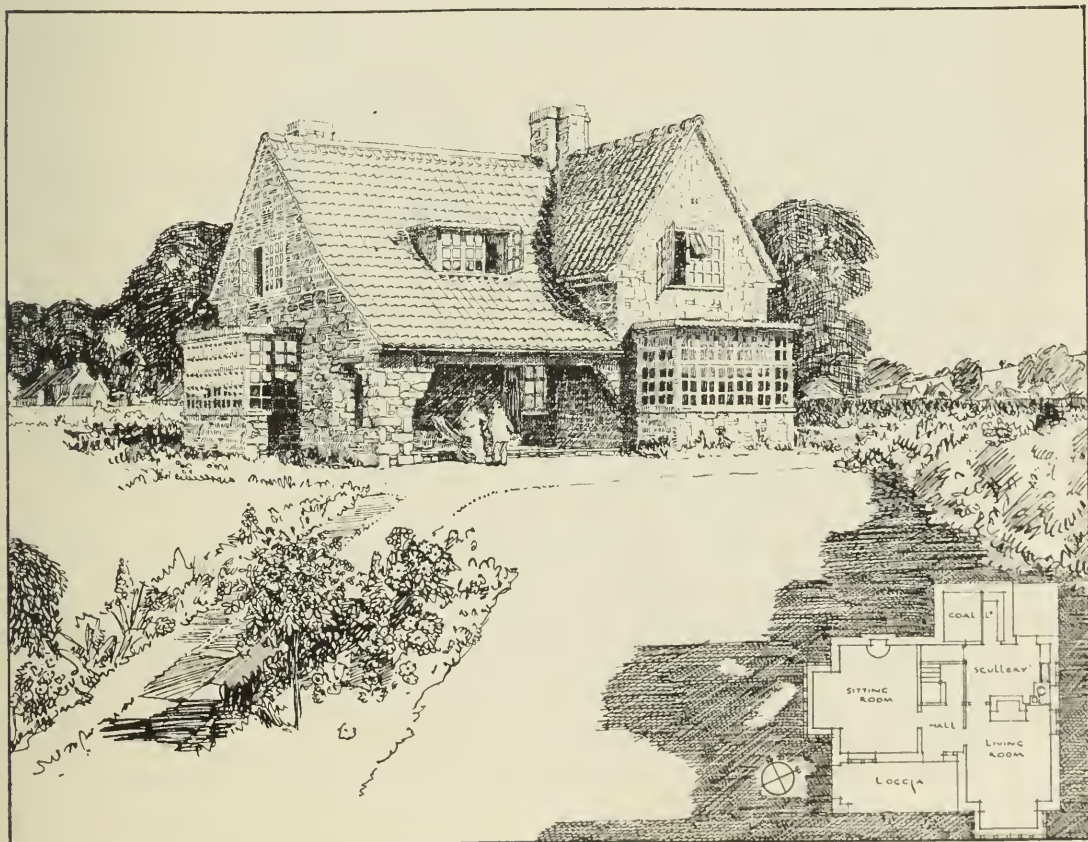
A. S. LEVETUS.

## RECENT DESIGNS IN DOMESTIC ARCHITECTURE.

THE illustrations we now give under this head are of country houses of various dimensions and diverse design and situation, but before describing them we should like to refer briefly to a point raised in a communication from an architect holding an official position in a Midland town, who thinks that the country house has received an undue share of attention of late in journals concerned with domestic architecture, and that the problem of the small terrace-house or detached suburban house with a narrow frontage has been unduly neglected. An explanation is not far to seek, however. For some years past large numbers of wealthy and moderately well-to-do people have given up living in town and had houses of varying dimensions built for them in more rural surroundings, and most of them have been wise enough to avail themselves of the services of experienced architects. On the other hand the problem of the terrace-house in town or suburb has, as our correspondent recognises, been left in

the hands of the speculative builder, but that, we are sure, is not because of any reluctance on the part of architects to deal with this class of dwelling but because the economic conditions hitherto prevailing have militated against their co-operation on any extensive scale, and consequently throughout the thousands of acres that have been covered with terrace-houses, semi-detached "villas" and kindred types of dwellings round about our big towns in the course of the past ten or twenty years, only in comparatively few cases have the services of competent architects been enlisted. The "garden city" movement has, of course, afforded the architect an opportunity of co-operating in the erection of houses of this class, and the "town-planning" movement may open up further possibilities in this direction in the future, but at present what with the greatly increased cost of building and the burdens and restrictions imposed by the legislature, the conditions seem to be less favourable than they have been for any general improvement in the type of house to which our correspondent refers.

The pen and ink sketch on this page is of a small country house designed by Mr. Harold F.



SMALL HOUSE AT SHIPHAM, SOMERSET

HAROLD F. TREW, ARCHITECT

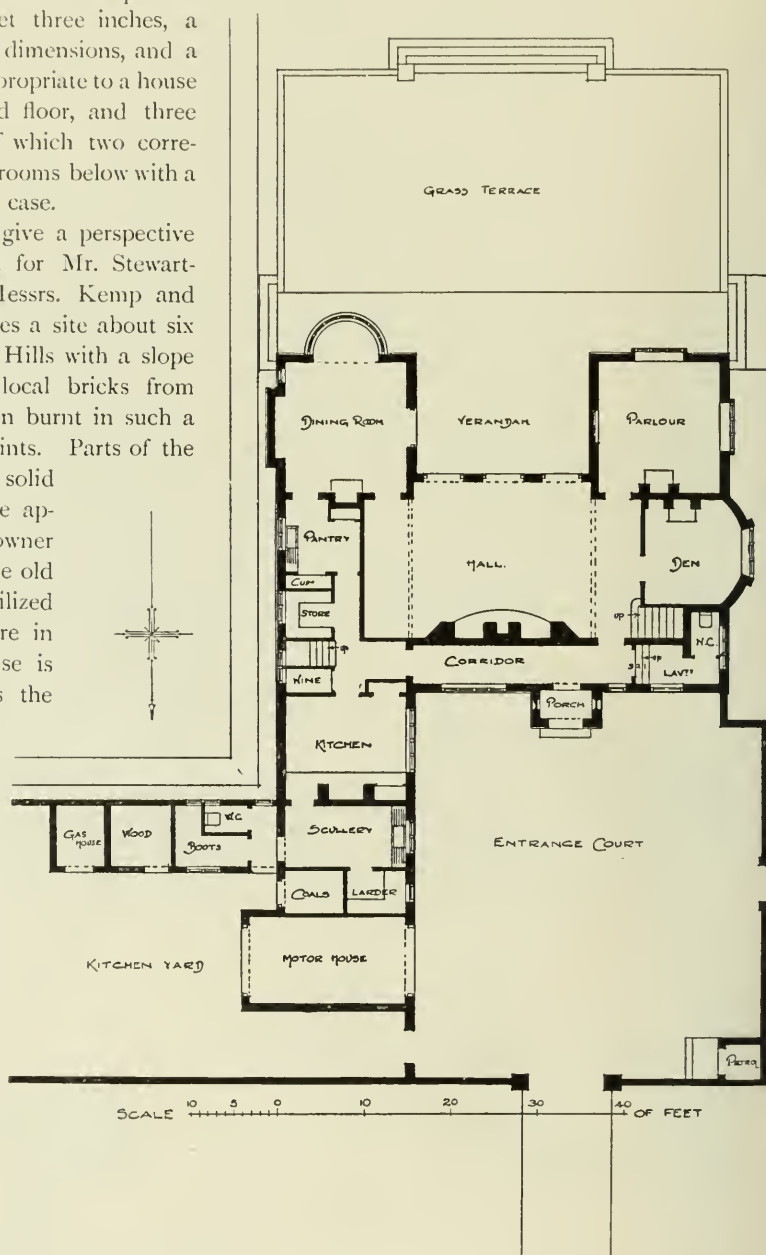


## *Recent Designs in Domestic Architecture*

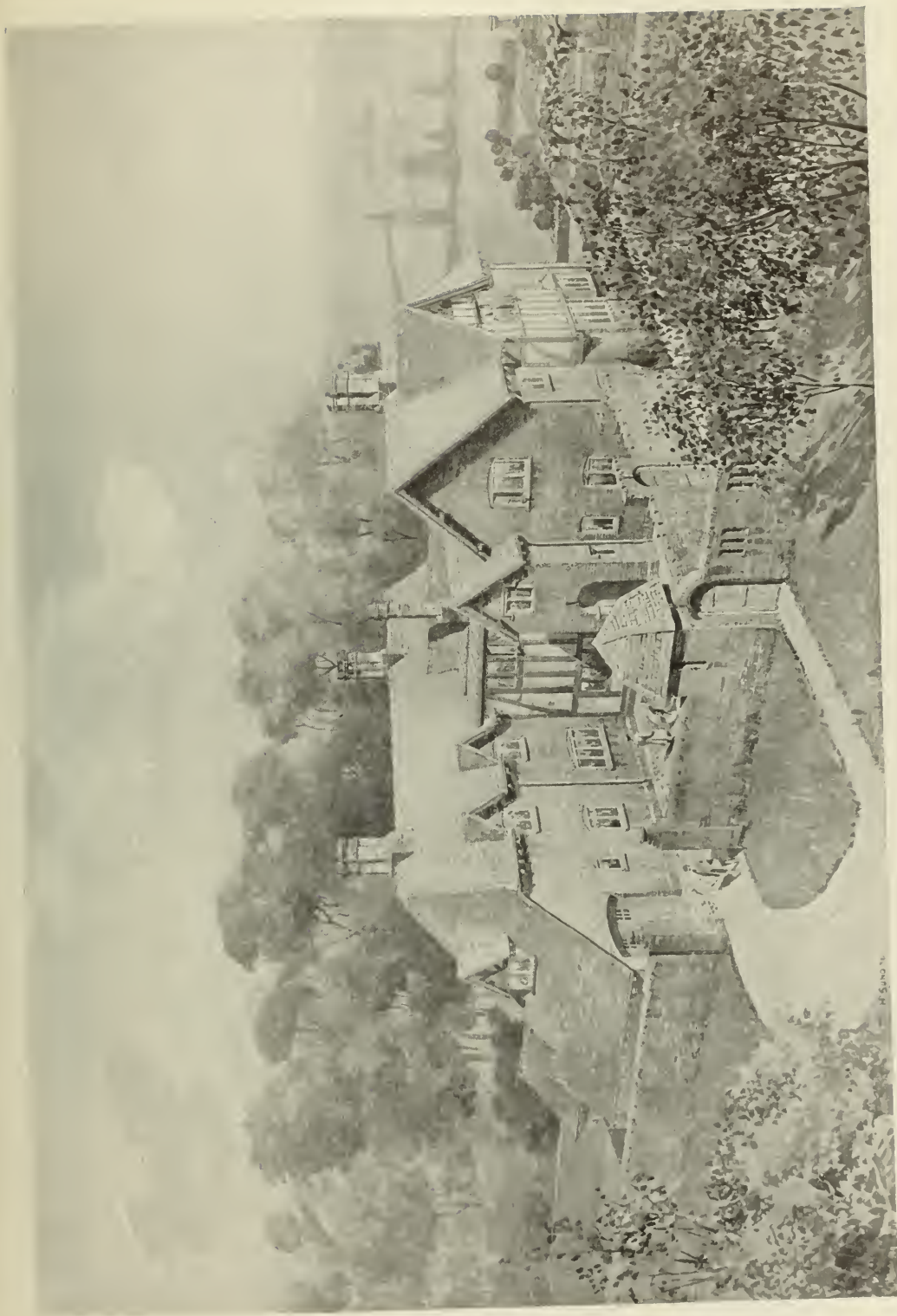
Trew, architect of Gloucester, and now in course of erection on the Mendip Hills near Cheddar in Somerset. Local conglomerate stone is being used for the walling, and the loggia will be paved with similar material. The joinery throughout is to be finished white, the windows glazed with lead glazing in iron casements. The roof will be covered with pan tiles. The cost of construction, including drainage and connection to the water supply of the village, will work out about £650. The plan is a comparatively simple one and provides for a parlour of seventeen feet by twelve feet three inches, a living room of slightly smaller dimensions, and a kitchen with the usual offices appropriate to a house of this character on the ground floor, and three bedrooms on the floor above, of which two correspond in dimensions to the two rooms below with a difference of a few inches in one case.

"Piper's Croft," of which we give a perspective view and plan, has been built for Mr. Stewart-Liberty from the designs of Messrs. Kemp and How of Bloomsbury and occupies a site about six hundred feet up on the Chiltern Hills with a slope to the south. It is built of local bricks from various kilns and they have been burnt in such a way as to obtain a mixture of tints. Parts of the building have been carried out in solid oak half-timber work to give the appearance of growth, and the owner was fortunate in having some nice old hand-made tiles which were utilized to advantage. The main feature in the internal portion of the house is the hall, which is designed as the principal living-room, the dining-room being very small and used simply as a recess for meals, and the parlour as a private retiring-room for the lady of the house. The "den" is fitted out as a writing-room. The hall has an open timbered roof with side corridors on the first floor fitted with leaded lights through which a view is obtained of the space below. The fireplaces in this house have been carried out in local stone, and every endeavour has been made as far as possible to use local material only throughout the construction. All the fittings

have been specially designed and carried out locally, the wrought ironwork having been done by the local smith. Six rooms have been provided on the first floor. The garden has been carried out in the same spirit as the house, the paths being laid with York stones and bricks and kept somewhat formal round the house. A picturesque effect has been obtained by introducing a cobble-paved courtyard, local stone being used for the purpose. The petrol



GROUND PLAN OF "PIPER'S CROFT," THE LEE, GREAT MISSENDEN, BUCKS.  
W. J. KEMP AND W. M. HOW, F.F.R.I.B.A., ARCHITECTS



"PIPER'S CROFT," THE LEE, BUCKS. W. J. KEMP  
AND W. M. HOW, F.R.I.B.A., ARCHITECTS



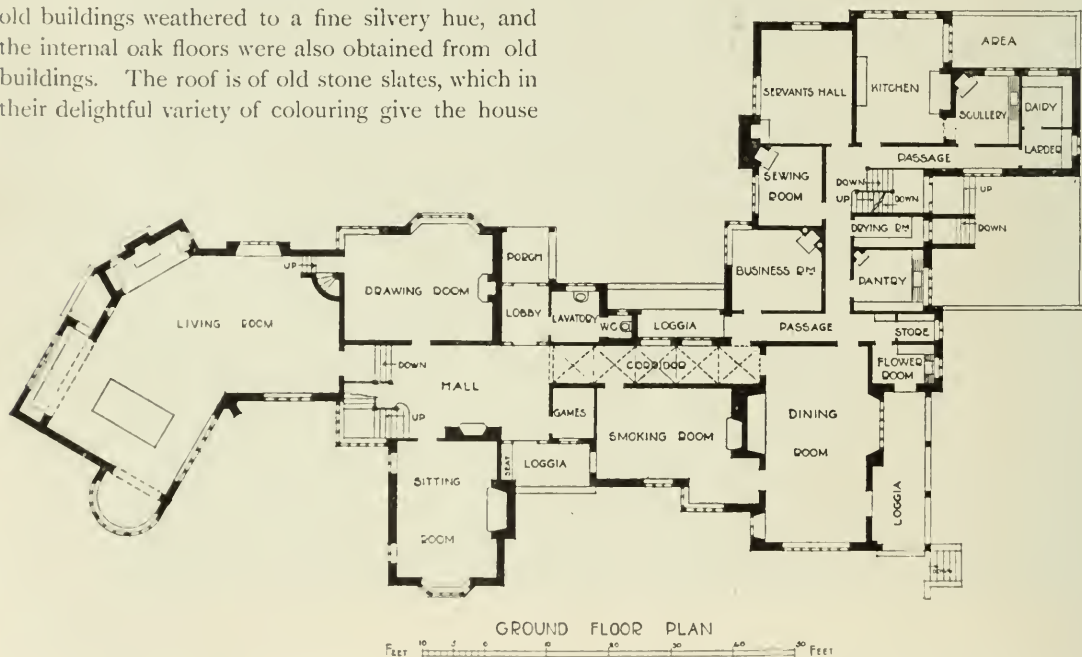
## *Recent Designs in Domestic Architecture*

store has been placed in the corner of the courtyard in order to balance the grouping: it has also been adapted as a pigeon cote. There is a raised terrace on the south side paved with red bricks laid in patterns, the main roof being brought over to form a shelter so that meals can be served here in the summer months.

The majority of architects in the course of their practice come to specialise in one or other type of building and Messrs. Gerald Unsworth and Inigo Triggs have devoted their attention to the development of domestic architecture upon the broad traditional lines that marked the buildings of the late William Frederick Unsworth, examples of which have been illustrated in this magazine and in "THE STUDIO Year Book of Decorative Art" at various times. A country house recently erected from their designs is shown in the coloured illustration given. Stoke Barn is a typical example of a woodland house, and every care has been taken to preserve the natural surroundings of a singularly beautiful site. It will be seen that the site of the house itself covers a considerable area, the length from end to end being about 175 feet. The irregularity of the plan has been suggested by the aspect and views, and it will be observed that the principal room is so placed as to get a maximum of sunlight and air. As befits a house on such a site, half timbered construction enters largely into the design. The difficulties of obtaining thoroughly seasoned oak led the architects to make use of oak timbers from old buildings weathered to a fine silvery hue, and the internal oak floors were also obtained from old buildings. The roof is of old stone slates, which in their delightful variety of colouring give the house

a homelike appearance hardly attained in other ways. By the use of old materials of this kind much of the charm of an old house is obtained from the very first. The external walls are of hand-made bricks whose purplish tone is lightened by dressings of a brighter colour and also by the occasional use of stone. Stables and garage lie to the left of the forecourt and have been contrived to group pleasantly with the house and as far as such buildings permit have been brought into obvious relation with the main building. Oak and teak enter largely into the construction of the house and the walls of the principal rooms have been lined with small Dutch bricks.

The villa near Dresden designed by the architect Dr. Otto Schubert (p. 121) is situated on the side of a hill looking due south and commands a very wide view over the valley of the Elbe, two cogent reasons for arranging all the living rooms along the one side of the house. Even in the suburbs of a town and even on the slope of a hill like this, the one thing that is expensive in Germany is ground: therefore architects are compelled to devise compact ground plans and cannot spread a house over as much ground as English architects can. The roof is covered with flat, red tiles in double layers, the rough-cast walls are tinted a delicate pinkish white, the lineal designs in the upper stories being incised in the surface and the square grooves painted a deep yellow ochre.



GROUND FLOOR PLAN OF STOKE BARN, FULMER

GERALD UNSWORTH AND INIGO TRIGGS, ARCHITECTS



STOKE BARN, FULMER, BUCKS.  
GERALD UNSWORTH & INIGO TRIGGS, ARCHITECTS.



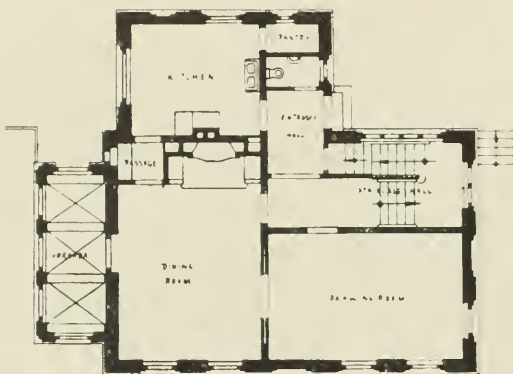


## *Recent Designs in Domestic Architecture*

This same colour is used for the backgrounds of the relief medallions over the arches of the veranda—which are by Prof. Hermann Schubert—representing naked youths with the emblems of the pleasures of a villeggiatura—life, music, sport, wine &c. The strength of the design of the façade lies in the exquisiteness of its proportions, and the careful delicacy of the moulding of its single parts. Dr. Schubert is exceptionally gifted in this direction. Just as a Meunier or a Rodin infuses so much breadth and power in a small bronze that the reproduction of it looks like the reproduction of a life-size statue, so Dr. Schubert casts his comparatively small houses in a large, quasi-monumental mould. This appears plainly even in the accompanying view: when seen from the other side of the river, the house looks like a small château—but it only contains six rooms (the largest but twenty-five feet long), besides the offices &c. The staircase hall is decorated by a large stained glass window, which Otto Fischer designed in 1899, and which was reproduced in *THE STUDIO* in the following year. The house is heated by a fresh-air central heating plant, which apart from economical reasons is advantageous for the fact that it does away with

visible pipes and the ugly apparatus supplying the place of stoves in the other system. Fireplaces, however, are also provided, though rather for sentimental reasons than to supply an actual necessity, but where they have been fixed they have been arranged for wood fires only.

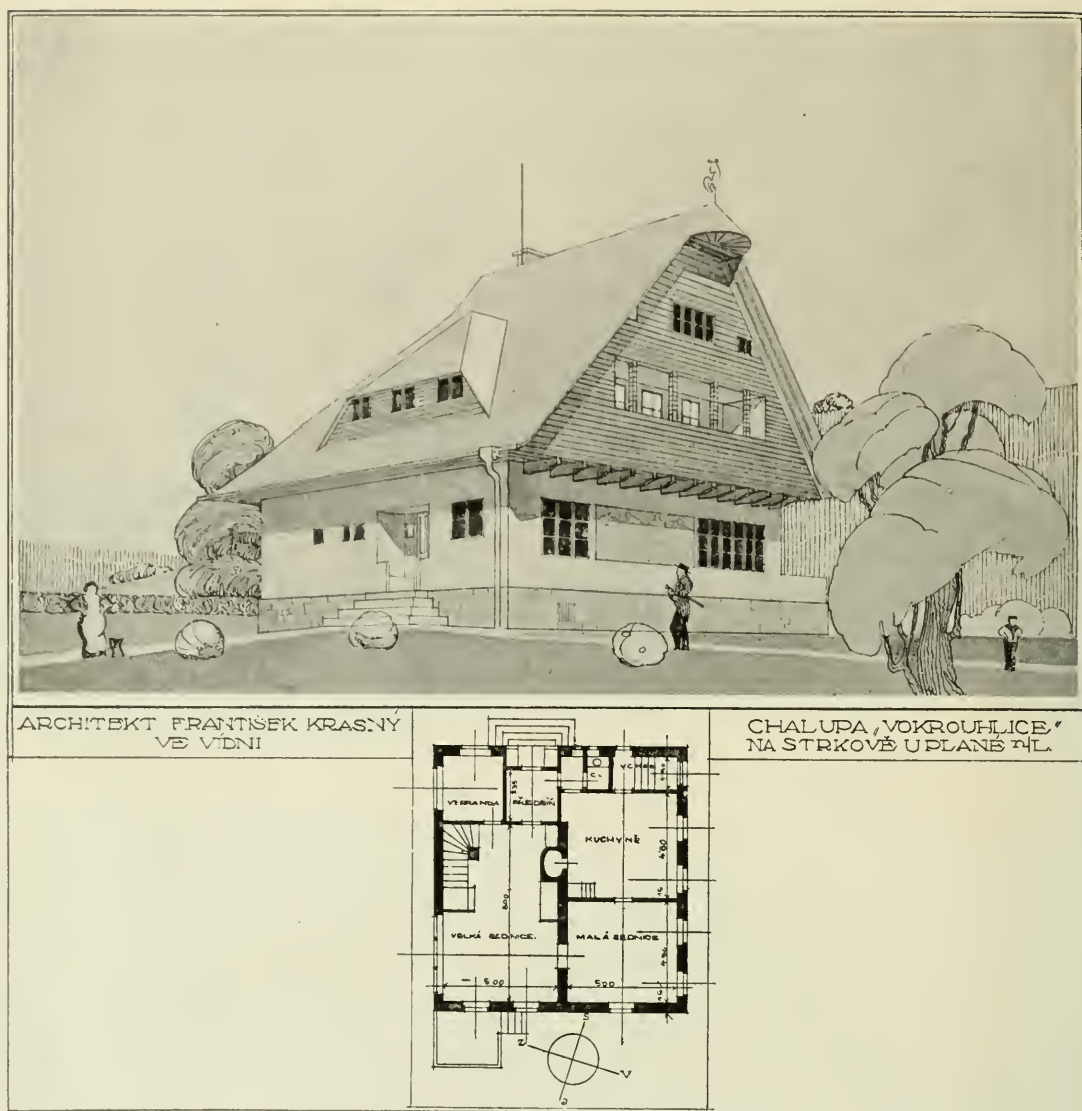
While German characteristics are embodied in the villa just described, those which are revealed in the excellent drawing reproduced on p. 122 belong to a markedly different type of domestic architec-



VILLA NEAR DRESDEN

DR. OTTO SCHUBERT, ARCHITECT





COUNTRY HOUSE IN BOHEMIA

DESIGNED BY FRANZ KRÁSNÝ, ARCHITECT

ture. The design of this little country house in Bohemia is in sympathy with the style of architecture indigenous to a country peopled by a Slav race and permeated by Slav traditions. The locality in which the house has been built is full of romantic associations, and is also interesting as having been the headquarters of the Hussite leader Žižka. The house stands in close proximity to the river, the site being on a hill some hundred and fifty feet above it. Simplicity is the keynote of the design, both without and within. The wood used in the construction of the gables is of local origin, the district being one abounding in timber, and old tiles have been used for the roof. The

plan of the house is as nearly as possible square, the length of the sides being approximately thirty-six feet. It is arranged in two stories, the lower one containing a large sitting-room (*velká sednice*) used as a general living-room, a smaller one communicating with it (*malá sednice*), a kitchen (*kuchyňe*) and other offices, the stove being built in the wall dividing the kitchen from the big living-room, and thus doing double duty; while the upper story is reserved for sleeping apartments, bathroom, &c. The principal rooms have as usual been placed on the sunny side of the house. The architect, Franz Krásný, is a Czech but practises in Vienna.

LEAVES FROM THE SKETCH-BOOK  
OF  
ARTHUR TUCKER, R.B.A.



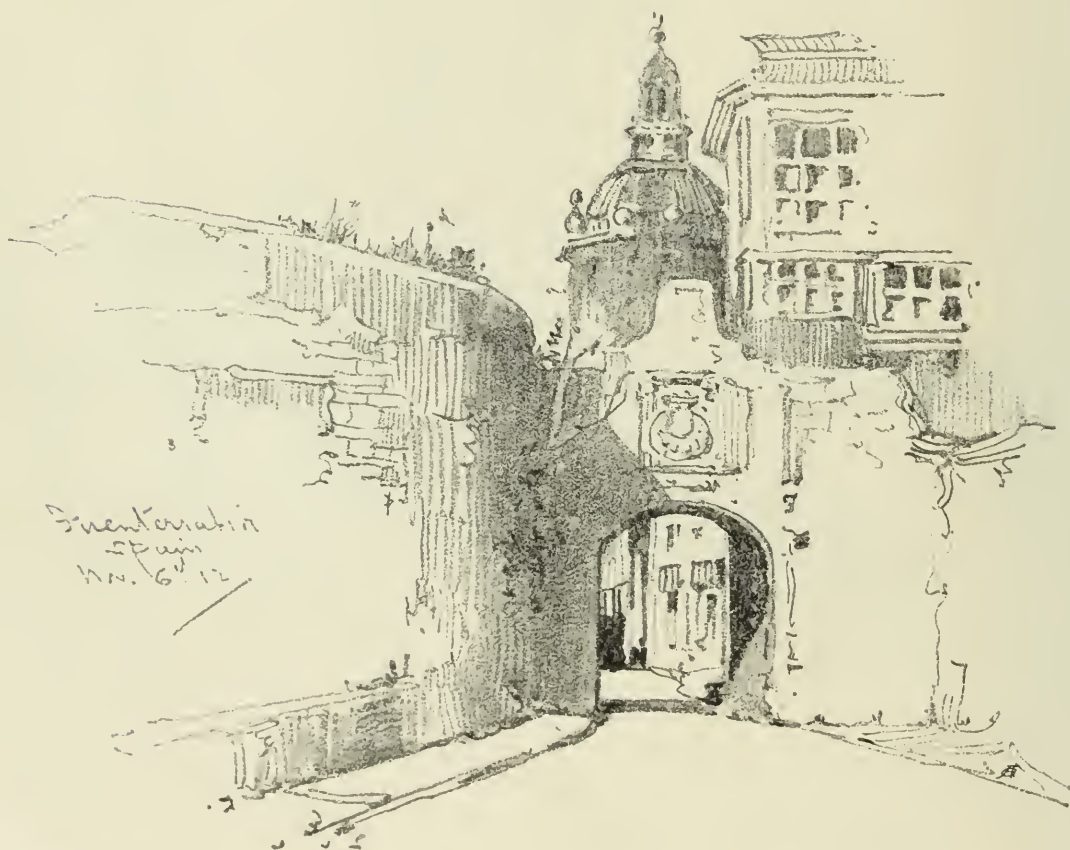
*Robin Hood's Bay, Yorkshire*



*Leaves from the Sketch-Book of Arthur Tucker, R.B.A.*



*Place Louis XIV, S. Jean de Luz*



*Fuenterrabia, Spain*



*Alzate, Spain*



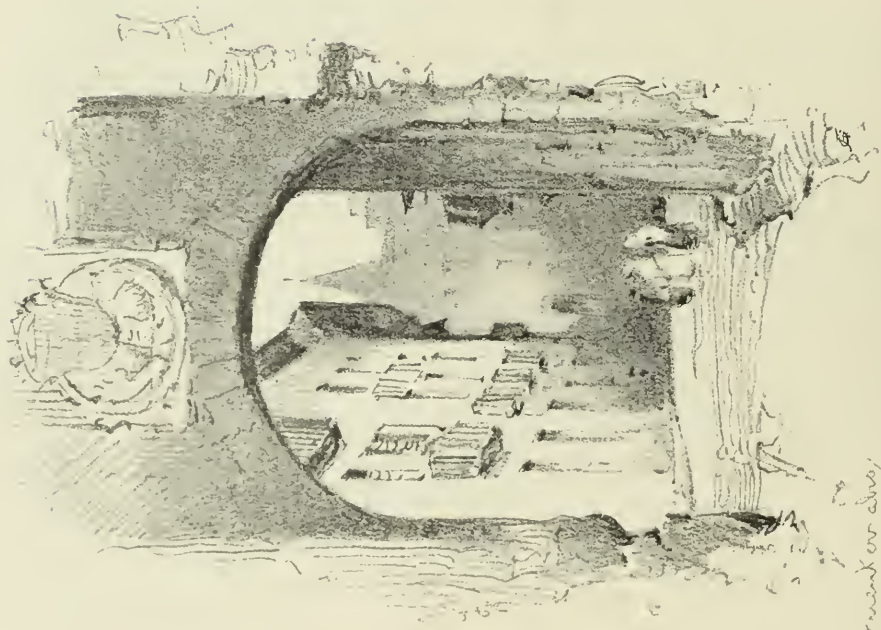
*Buttermere, Cumberland*





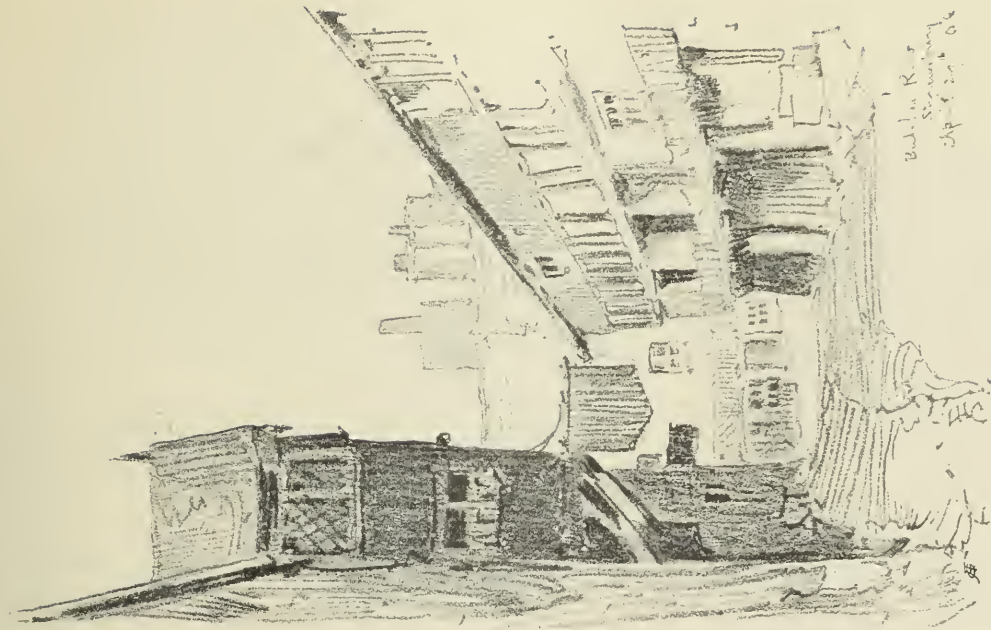
Rue de la République  
 S. Jean de Los  
 Rios 28<sup>th</sup> / 1912

Rue de la République, S. Jean de Los



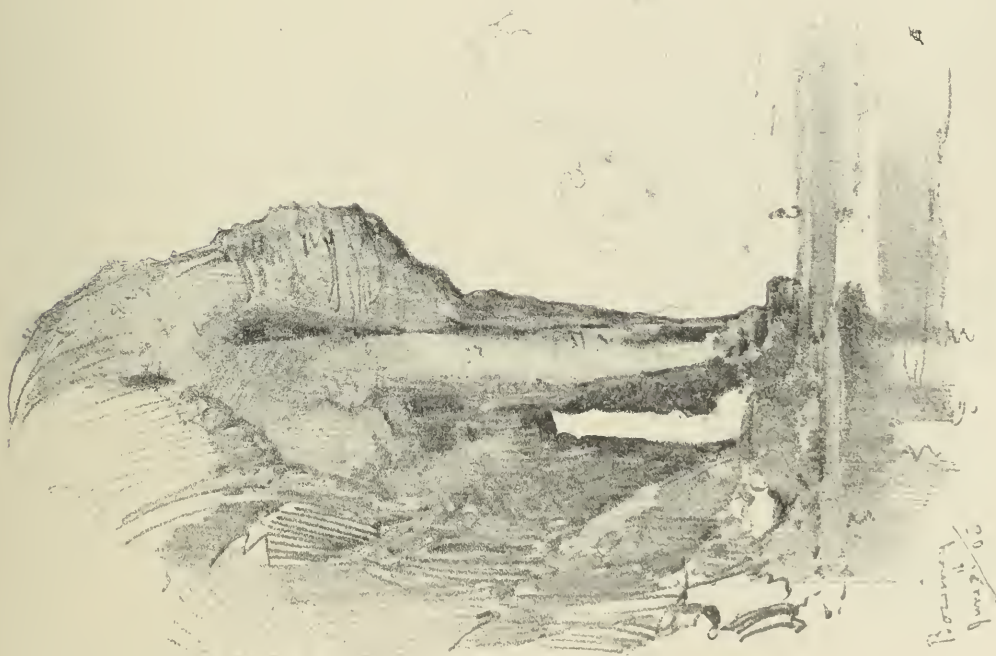
Fuente en San  
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Fuenterria, Spain



Butcher Row  
Shrewsbury  
Apr 24 04

Butcher Row, Shrewsbury



Bosiney  
Cornwall  
June 21 04

Bosiney, Cornwall





The White House  
Bucklana  
July 1<sup>st</sup> 08

*The White House, Bucklana*



Five Sisters -  
Loch Duich  
June 8<sup>th</sup> 1912

*Five Sisters, Loch Duich, Inverness-shire*



Erbusaig, Inverness-shire

By Arthur Tucker, R.B.A.

## STUDIO-TALK.

(From Our Own Correspondents.)

LONDON.—The New English Art Club's recent exhibition was notable for the interest displayed in the decorative effect of a picture. This is a change from the casual attitude of Impressionism towards the problem of composition. When feeling for decoration is expressed throughout the entire method of making a picture we have something which is a distinct gain to art. Unfortunately in many of the canvases in the New English, where painters trained as realists have come in under the influence of Post-Impressionist theory, the artists have contented themselves with a purposeful unreality of colour in the name of decoration, grafted on to draughtsmanship and composition in which resemblance to reality has been the initial aim. There were whole groups of pictures by the newer school exhibiting with the Club that expressed this mixture of reality and unreality, and seemed to point to a fundamental inability to appreciate decoration as an art. For this reason it is more pleasant to recall the work nearer to the tradition of the New English Art Club itself in the canvases of Mr. Wilson Steer, Mr. McEvoy, Mr. Tonks, and others.

Among pictures which should be mentioned as contributing to the success of the exhibition were *Fruit Sorters* by Mr. Mark Gertler; *A Sussex Farm* by Mr. Ronald Gray; *Women folk of Barge 13011* by Mr. Charles Stabb; *The Stables, Belvoir* by Mrs. Ralph Peto; *The Valley of the Crouch* by Miss Alice Fanner; *Blaenau Festiniog* and *The Black Lake* by Miss Elsie McNaught; *The Lesson* by Mr. F. H. S. Shepherd; *The Pink Cottage* by Mr. Maxwell Armfield; *By the Stream* by Mr. E. L. Brockhurst; *Preparation for a Party* by Mr. Fairlie Harnar; *A Bunch of Artificial Flowers* by Miss Ethel Elder; *Richmond Castle* by Mr. David Muirhead; *Blossom; sun and mist, Chippenfield* by Mr. Lucien Pissarro; *At Bodini* by Mr. Joseph Southall, which we reproduce; *Conversation piece* by Mr. Randolph Schwabe; *View from the Ramparts, Montreuil* by Mr. A. Hayward.

Perhaps the two most important pictures of the exhibition were Mr. Wilson Steer's *A Summer Evening*, a lyrical representation of nudes in golden light in an atmospheric landscape, and Mr. Walter Sickert's *Ennui*—a canvas of a much larger size than Mr. Sickert generally paints and one in which the figures of commonplace human types have been interpreted in a simple interior



## Studio-Talk

scene with sinister insight into the emptiness of some people's lives and with a masterly directness of style. Mr. C. J. Holmes perhaps touched his high-watermark in *Craig y Sythe, Llanbodr*, but he was also interesting in *The Burning Kiln*, the composition of which will be appreciated in our reproduction. Another interesting picture, reproduced, is Mrs. E. G. Wheatley's *The Interruption*. Mr. C. M. Gere exhibited this year with greater success than he has ever previously attained, in the type of landscape which he has peculiarly identified with his name. Mr. F. H. S. Shepherd's *Head of a Young Girl*, Mr. Eric George's *Return of the Dove to the Ark*, Mr. Allan Gwynne-Jones's *The Old Shepherd* and Mr. E. Buttar's *Still Life* we are reproducing and the reader will be able to appraise in them qualities of design which entitle them to be singled out.

The water-colours and drawings were perhaps of less interest this year than is commonly the case in the New English exhibitions, though *The Municipio, Florence* by Mr. F. S. Unwin; *The Grand Canal, Venice* and *Venice, Ponte dei SS. Apostoli* by Mr. Muirhead Bone; *The Boxers* by Mr. W. Roberts; *Richmond Castle* by Mr. David Muirhead; *The Dislocated Elbow* by Mr. Henry Tonks; *Anemones* by Mr. E. Best; *Flower Study* by Miss Amy Kraus, and the drawings of Mr. McEvoy are all things to be remembered with delight.

In the series of Albert Moore's life works it would be difficult to say which are most definitely characteristic and which best explain the purpose and intention of his art. He devoted himself so consistently to the expression of a certain conception of the artist's mission, he had always so clear an idea of

what he believed to be his duty, and he laid down so plainly the lines along which he believed the whole of his effort ought to run, that his pictures must all be taken as equally important illustrations of his own personal creed and as helping each one to make his position in the art world more intelligible. His artistic outlook varied little throughout his life, and his pictures vary only in the degree of command over technical devices which is revealed in them. The precision and exactness of touch which was characteristic of his work in his earlier years gave way later to freer and more spontaneous methods, to a broader technical quality and a more suggestive manner of handling; but to the last the principles by which he was guided remained un-



"HEAD OF A YOUNG GIRL."

(New English Art Club)

BY F. H. S. SHEPHERD







"THE READER" FROM "N. D. R. E. T."  
NO. 95 ALBERT MOORE, A. R. A.



BIRDS OF THE AIR FROM AN OLD  
PAINTING BY ALBERT MOORE A R A







"AT BODINIC"

BY JOSEPH E. SOUTHALL  
(*New English Art Club*)

changed. In the two pictures which are reproduced in this number, *The Reader*, painted in 1877, and *Birds of the Air*, painted in 1878, the transition from his earlier to his later technical manner can be clearly seen. His studentlike earnestness is still perceptible and his care in the realisation of detail shows no abatement; but compared with the works he produced during the preceding years these examples are larger in their mode of treatment and more confident in execution; and they give the fullest promise of the command over his materials which was so evident in everything he painted from the middle of the eighties onwards.

One of the most interesting exhibitions of the past month was that of the great French draughtsman Steinlen at the Leicester Gallery. Steinlen is the artist-poet of the street life of Paris; one of those profound realists whom Paris alone can produce, one whose finger seems all the while on the very pulse of life. What was shown in this exhibition well represents this, the chief aspect of his art, but there were evidences that the exhibition might have been more fully representative of his

genius. We carried away, however, a valuable impression of the deep sincerity of the artist. Even his slightest work expresses that vivid interest in life—even more than in art—which we regret to say it is easier to associate with the work of the old masters than with that of the clever race who spring from the art-centres of to-day.

Also at the above gallery a display of recent drawings by the pen-draughtsman "Alastair" should be recorded. Though he tinges his subjects with morbidity, the artist's work really is alive, on its own fanciful plane, full of wittiness and charm of execution: it is in the style of Beardsley, but intensely individual all the same.

We cannot recall any exhibition of the Royal Society of Portrait Painters which has been less interesting than the present one. Few are the works that escape the commonplace, so completely have the ideals of the fashionable photographer obsessed the members. Mr. Harrington Mann's *Angela, Daughter of Captain the Hon. Maurice Brett, M.V.O.*; Mr. Waldo Murray's *Robert Fowler, Esq.*; Mr. John Lavery's *Zachra*; Mr. Maurice Greiffenhagen's *Portrait*; Mr. W.



"THE OLD SHEPHERD"

BY ALLAN GWYNNE-JONES  
(*New English Art Club*)



Orpen's *Miss Muriel Wilson*; Mr. Henry A. Payne's *Mrs. Leicester*; Miss Flora Lion's *Baby* and Mr. Reginald Wilenski's *Mrs. Ramavell* stand out from the mass and by their vitality and skill afford welcome relief from an exhibition otherwise depressingly devoid of the evidences of inspiration.

The Walpole Gallery is the new name of the small gallery at 47 Albemarle Street, and it looked very fascinating in its carefully selected grey wall-scheme as a background for a collection of Mr. Gerald F. Kelly's Burmese Sketches exhibited there a few weeks ago. Slight as these were in many cases they displayed much charm of colour and a deep feeling for their subject. Mr. Kelly's work generally has been under observation in London for some time as among the most interesting shown by younger men, but important as are his finished compositions, they perhaps in every case lack something, most painter-like in character, which he is able to impart to the execution of these studies of single figures done absolutely direct from Nature and not touched again.

At the Goupil Gallery in Regent Street last month an interesting event was the exhibition and subsequent sale by auction of a number of works given by artists in aid of a fund now being raised to defray the initial expenses of the Spencer Frederick Gore Memorial Exhibition, which is to be held at the galleries of the Royal Society of British Artists in Suffolk Street, next January, under the auspices of the New English Art Club. The works sold numbered between sixty and seventy and were contributed by an equal number of artists, including many prominent members or supporters of the New English Art Club.

A few of the things offered were subject to a reserve fixed by the artist and some of these were not disposed of, but in other cases where no reserve was fixed there was spirited bidding, a pastel of moderate size by Mr. Tonks fetching over £30. The sale was conducted by Mr. William Marchant and realised upwards of £300.

An artist who deserves much more recognition than he has received is Mr. Robert Gregory who has been exhibiting at the Chenil Gallery, Chelsea. This artist's drawing lacks assurance even in its own vein, but all his pictures are composed with a rare art of expressing design in nature while at the same time retaining that sense of atmosphere which is so essential to the poetry of the moods of nature. This latter is perhaps a gift which no imaginative interpreter of Irish landscape could be without,



"THE INTERRUPTION" (New English Art Club) BY E. GRACE WHEATLEY



*(New English Art Club)*

"THE RETURN OF THE DOVE TO  
THE ARK." BY ERIC GEORGE



but it is rare indeed that it finds expression side by side with so conscious a concern with pattern as Mr. Gregory exhibits.

After being shown in Paris at the exhibition of the Société des Peintres Orientalistes Français a large collection of works by Indian artists of the New Calcutta School was shown in the Indian Section of the Victoria and Albert Museum during April and May, and with a further series of works lent for the occasion by Mr. E. B. Havell and Dr. A. K. Coomaraswamy afforded, if we are not mistaken, the first opportunity which the London public has yet had of making first hand acquaintance with the productions of this school. As stated in the introduction to the catalogue, the school "represents the development which has taken place since 1896, when Mr. E. B. Havell reorganised the instruction given in the Calcutta School of Art on Indian lines," but most of our readers are already familiar with the work of its chief representatives from numerous reproductions which have appeared in our pages at various times during the past dozen years. Mr. A. N. Tagore, who succeeded Mr. Havell as principal of the School of Art in Calcutta, is the most prominent member of the group and he was represented in the exhibition by a series of sixty works, including the drawings he made for an edition of Omar Khayyam published by us three or four years ago. He was supported by Nanda Lal Bose, Ishwara Prasad, Surendra Nath Ganguly, Satyendra Narayan Dutt, Asit Kumar Haldar, most if not all of them his pupils, and the collection as a whole served as an effective demonstration of the pictorial aims and ideals of the new School.

An exhibition of book-bindings and illuminated

manuscripts was held recently at Messrs. Sangorski and Sutcliffe's studio in Poland Street. The bindings represented the works designed and executed by the late Francis Sangorski and George Sutcliffe, and there were also included a certain number of examples carried out, under their direction, by apprentices and young journeymen at the Northampton Institute and the Camberwell School of Arts and Crafts. Amongst the exhibits was an illuminated manuscript of some poems by John Keats in an elaborate jewelled binding containing over one thousand precious stones, and some interesting examples of the cleaning and restoration of old books and manuscripts.

Among other recent exhibitions Mr. T. L. Shoosmith's at the Ryder Gallery should be noted, for in Mr. Shoosmith's art there survives a tradition of water-colour as it was understood by the contemporaries of De Wint.



"STILL-LIFE"

(*New English Art Club*)

BY EDWARD BUTTAR



*(New English Art Club)*

"THE BURNING KILN"  
BY C. J. HOLMES



## Studio-Talk

Miss Miriam Deane, whose wood-print *Homewards* we reproduce in as nearly as possible facsimile colour and size, is a recent recruit to the Society of Graver-Printers in Colour whose annual exhibition held a few weeks ago at the Manzi-Joyant galleries in Bedford Street contained several examples of her work. Using cherry-wood for her blocks and printing them as a rule on Japanese paper, she aims at simplification and limits her work to as few blocks as possible, rarely exceeding three or four, and in printing she finds it easier to produce flat tones with a small roller than with broad brushes. Miss Deane lived for some years in Munich and studied in the art schools there.

**E**DINBURGH.—Continuing the practice instituted by Sir James Guthrie the Royal Scottish Academy has this year thrown its doors wide open to invited pictures and sculpture. A departure in the latter medium of art expression has been made in confining the

work to one nationality, and more than half of the beautiful sculpture hall is occupied by exhibits of the work of Belgian sculptors. A good deal of it is on a small scale, but there is one piece by the late Constantin Meunier that touches the imagination, and is full of the deep realities of life. *Le Grison* shows a miner lying stiff and stark with upturned face, while a woman bends over him with an intent expression. It is a revelation of the tragedy of death and the depth of human sympathy that has a powerful appeal. Another large piece by the Comte de Lalaing shows two tigers busy demolishing a captured deer, and it is fully expressive of power and ferocity. Other outstanding works are the *Femmes de Pêcheurs* of Pierre Braecke, Rombaux's *Épouvantail*, Rousseau's *L'Offrande*, Vanderstappen's *David*, and among the Scottish work, Dr. MacGillivray's *Ehrna*, a beautiful treatment of a portrait bust.

A very considerable portion of the galleries



"RICHMOND CASTLE"

(Royal Scottish Academy)

BY J. WHITELAW HAMILTON, A.R.S.A.



"HOMEWARDS." FROM AN ORIGINAL  
WOOD PRINT BY MIRIAM DEANE.





devoted to painting is given up to foreign invited work, some of which raises the question of whether the purpose aimed at is served by the examples that have been furnished. Such work to be a value to the local painter and interesting to the public requires to have a representative capacity, and this has not always been followed. Certainly one would not willingly miss Brangwyn's *Wine*, Roganeau's *La Toilette*, Philip Connard's *Helen and Jane*, Besnard's church interior, Perlmutter's *Two Ages*, Oberteuffer's *Notre Dame*, Fernand Khnopff's *L'Encens*, Verhaeren's *Tapis Rouge*, Modeste Huy's *Marché à Oudenarde*, or Mancini's *Waiting*, but there are other canvases that are not worth the wall space they occupy, especially when it is borne in mind that the practice of keeping a low sky line and providing a "breathing" space

round each picture materially reduces the holding capacity of the exhibition.

The Scottish work is on the whole increasingly satisfactory. Among the younger artists the quality of style is more evident. Colour is richer and more forceful, drawing and design take a better place, and there is very little work of which it can be said that it evidences only a superficial prettiness. Sir James Guthrie's technique has undergone considerable modification within the last year or two, and his large portrait of the Lady Hermione Stuart standing at the foot of a staircase in a baronial mansion is one of the finest creations of modern times in its revelation of the simplicity and beauty of girlhood amid aristocratic surroundings. Mr. E. A. Walton's portraits of John Kirkhope and

Prof. Geikie, inspired by a similar motive—relation of the man to his activities—are both good, and considerable interest attaches to his *The Mother* with its accentuation of light and colour. Among the other portraits are interesting work by Mr. Henry Kerr and Mr. Robert Gibb, and Mr. Robert Hope shows continued progress in three portraits of women. Mr. Fiddes Watt has a portrait of the nonagenarian Earl of Haddington, and Mr. Lavery portraits of the King and Queen, studies probably for his large picture at Burlington House last year. Mr. Henry Lintott, now one of the masters at the Art College, has a small portrait study of the head of a woman which has been acquired by the Scottish Modern Arts Association, and among the younger workers showing exceptional promise in the painting of the figure are Mr. David Alison, Mr. Cowan Dobson, Mr. Martine Ronaldson, Mr. W. O. Hutchison, Mr. J.



"THE MOTHER"

(Royal Scottish Academy) BY E. A. WALTON, R.S.A.



Munnoch, Miss Sara McGregor, and Miss Dorothy Johnstone.

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*The Children of Lir*, by Mr. John Duncan, is an excursion into Celtic myth; the children driven forth on the western seas as wild swans, form the centre of a beautifully executed design in which every line is fitly placed to form a harmonious composition, and the colour-scheme has a symbolic significance. Mr. Stanley Cursitor's *Twilight*, a large picture showing a family group of five persons seated by an open window, through which one has a glimpse of the twinkling lights of a great city, warrants the ambitious nature of the effort by one who was quite recently a student at the Art College, and the Academy has fitly recognised this by giving it a leading place in one of the rooms. Mr. Charles H. Mackie's three contributions are all landscape *genre*, two of them of brilliantly coruscating colour, the third a village dance by moonlight, in which the effect of motion is happily realised. Mr. George Smith, hitherto only known as an animal painter, enters on a new field in the *Vegetable Market, Bruges*, in which the virility which characterises his other work is abundantly manifest not only in the strength of its colour but

its light and shade. The *Caller Ou* of Mr. Gemmell Hutchison, not quite accurate in its title, seeing that the two fisher-girls are carrying fish and not oysters, is the fullest realisation he has yet achieved of an open-air effect with brilliant sunshine and a strong breeze swaying the figures. Mr. Marshall Brown also depicts fisher-life successfully in his *Toilers of the Sea*, with men and women carrying ashore the harvest of fish from the beached boats. It contains greater purity of colour than he has hitherto been accustomed to use. Mr. Robert Burns's *Loot* is a clever study of the nude, the woman seated on a bed strewn with other spoils of war. Mr. P. W. Adam contributes a further series of three interiors, each of them distinguished by their refined colour harmonies and artistic arrangement of objects.

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In the domain of pure landscape Mr. J. Lawton Wingate has produced nothing finer than *Sunset on the Hills*, a moorland over which falls the subdued light filtered through a heavy bank of clouds. The intense autumnal glow of sunset on a forest of birches among the mountains is realised with great unity by Mr. James Cadenhead in his *Late Harvest*, a title not quite descriptive if literally applied.



"SUNSET ON THE HILLS NEAR EDZELL"

(Royal Scottish Academy)

BY J. LAWTON WINGATE, R.S.A.



*(Royal Scottish Academy)*

"THE CHILDREN OF LIR"  
BY JOHN DUNCAN, A.R.S.A.





"TOILERS OF THE SEA"

(Royal Scottish Academy)

BY W. MARSHALL BROWN, A.R.S.A.

Mr. J. Whitelaw Hamilton has been particularly successful in his *Richmond Castle* in conveying the expression of solidity and strength, both by composition and colour, and similar features in respect to colour distinguish his *Fish-Curer's Yard, Eyemouth*. Mr. W. Y. Macgregor's *Street in Fuen-terrabia* vibrates with brilliant light and colour, and Mr. Robert Gibb in his *Church and Monastery of St. Francis* has with great breadth of style expressed the dignity of the pile of buildings which crowns the steep cliffs at Assisi. Mr. Robert Noble's *Weir on the Tyne* is an effective composition in cool colour, and the late Mr. Campbell Noble is represented by one of his finest Dutch waterways. Mr. James Paterson, with his customary versatility, translates three different aspects of Nature, Mr. Mason Hunter exhibits a poetic version of Edinburgh Castle, and there are interesting landscapes by Mr. W. D. McKay, Mr. W. M. Frazer, Mr. George Houston, Mr. W. S. Macgeorge, Mr. Alex. Roche, Mr. R. B. Nisbet, and Mr. Campbell Mitchell. Mr. Wm. Walls is effectively dramatic in *The Wolf's Long Howl from Oonalaska's Shore*, an impressive night scene.

In the water-colour room, in addition to a fine series of drawings by the late Mr. Joseph Crawhall there is beautiful quality in work by Mr. R. B. Nisbet, Mr. Robert Burns, Mr. James Cadenhead,

Mr. Edwin Alexander, and the late Miss Preston Macgoun, while the black-and-white room contains fine work by Sargent, Muirhead Bone, Orpen, William Strang, and Charles Sims, including a study for Mr. Sims's picture, *The Archer*. A. E.

TORONTO.—The Forty-second Annual Exhibition of the Ontario Society of Artists has recently been held in this city. This Society, the pioneer art association of the province, was instituted in 1872, and incorporated in 1877 and 1898. The roll of members contains thirty-six names, of whom a dozen are women artists, and as many more non-members joined in this year's display. The outstanding note was the work of the new school of younger painters. Under the leadership of Mr. A. Y. Jackson, who has worked in French studios, some six or seven rising men have agreed to follow the Norwegian-French protagonists of crude form and emphatic illumination. They use coarse canvas and paint with fat, flat brushes. The effect is that of raised embroidery, or *appliqué* work, with sharp contrasts of light and shade and crashing bars of colour. Whether this style of painting will become popular it is impossible to say: anyhow, as a feeling after forcible expression it is worthy of attention.

Turning to more orthodox paintings, Mr. W. M.

## Studio-Talk

Cutts's *Atlantic Rollers* was the marine picture of the year, the play of opal-tinted sunshine upon the iridescent spray, and the duller spume of the churning deep, being excellently rendered. *Across the Boom* was a very attractive canvas by Mr. Thomas W. Mitchell, and Mr. Tom Thompson's two exhibits were both striking in treatment. A very brilliant canvas was Mr. A. Suzor Côté's *The River Magog, Sherbrooke*. His well-known skill in snow-effects was further evidenced by the blaze of red-gold sunset upon the cold stream, its banks and buildings. Mr. Owen Staples gave quite a Turner-esque effect to his *October Mist*, a subtle colour blend of river mist, factory smoke and sunshine.

Prominent among the figure pictures was Miss Florence Carlyle's *Son and Heir*, and among the portraits Mr. E. W. Grier's *Portrait of Himself*, for the National Gallery, Ottawa. Mr. H. Britton's *Fisherman's Wife* was noteworthy—an old woman mending a fishing-net in a squalid sun-lit hut.

Among other pictures of excellence were Mrs. W. M. Cutts's *A Dartmoor Farm*, Mr. C. M. Manly's *The Very Heart of It*—another Dartmoor study—Mrs. G. A. Reid's decorative panel, *Autumn Fires*, Mr. F. McG. Knowles' *An Autumn Evening*, Mr. F. M. Bell-Smith's *The Silvery Tide*—the Thames at Waterloo Bridge—Mr. Thomas A. Fripp's *Where Snows and Suns and Mad Winds Meet* (Mt. Sheol in the Rockies), and Mr. R. S. Gagen's *Sunlit Rocks*, an Atlantic coast study. J. E. S.

PARIS.—As mediums of expression, etching and wood-engraving have lately been enjoying a vigorous popularity in Paris.

Within the last few months new and varied societies have grown up and launched their exhibitions, all of which have contained work of a desirable charm. Amongst the larger displays that of the Premier Salon Internationale de la Gravure Originale, held in the Marcel Bernheim Galleries, was selectively interesting. As in all international



"LE PARDON DE SAINT-GUENOLÉ"

FROM AN ETCHING BY G. GORO





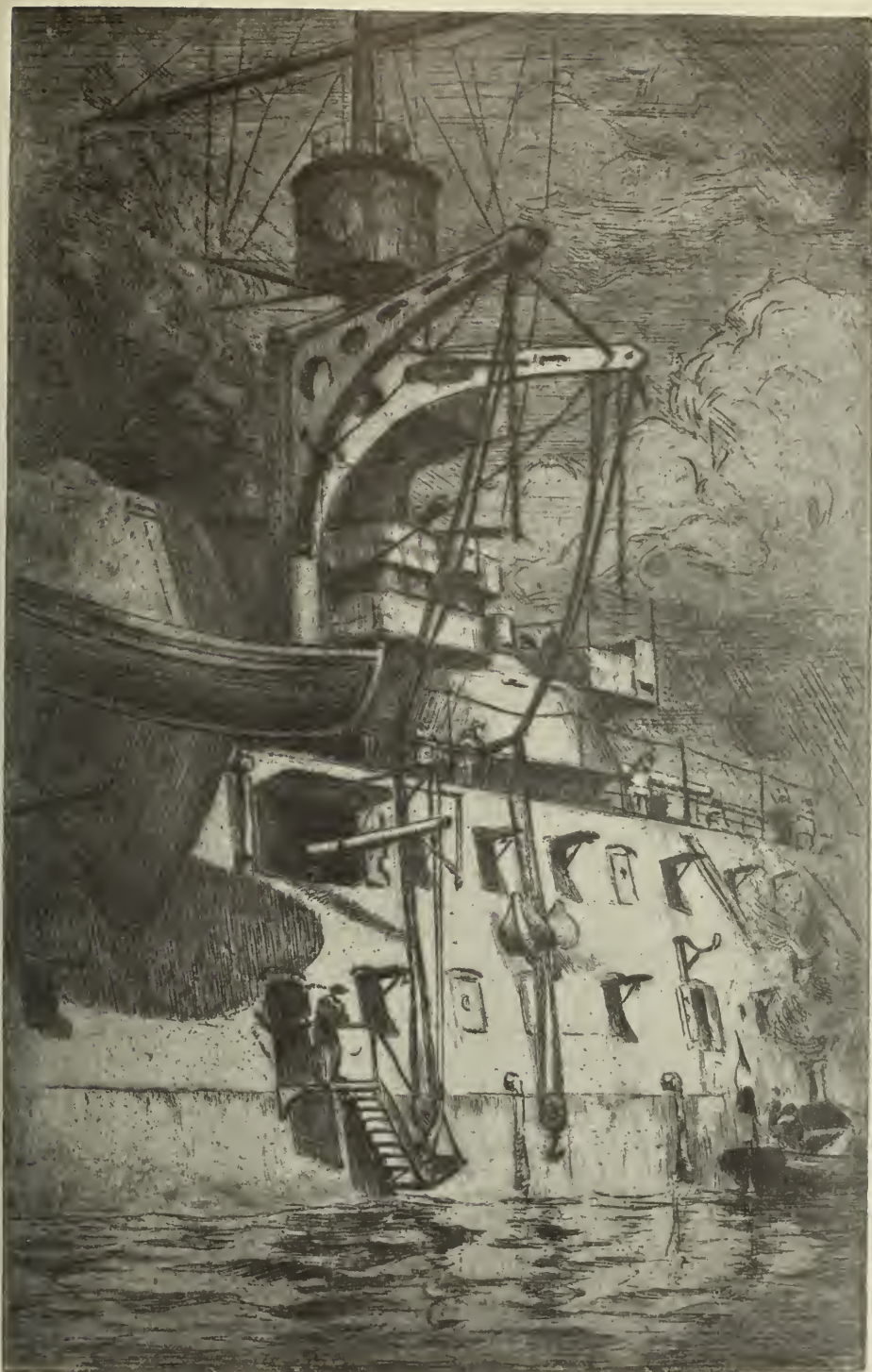
“MAISON SEIGNEURIALE ESPAGNOLE”

FROM AN ETCHING BY J. CHAMPCOMMUNAL

exhibitions there were many things here which had the appearance of having strayed in on a wearisome reputation. Their position on the walls, however, in no way hindered one's appreciation of their creative companions. By their strong compositional massing the wood-engravings and etchings of J. Champcommunal at once arrested attention, and on close observation they still retained their first impression, losing nothing by one's additional interest in each subject and its unique technique. Perhaps owing to the associations we attach to the wood-prints in colour, executed with a predominance of dark masses, those seem to have the most lasting appeal which interpret certain sad phases of life or strong dramatic situations and

effects; and among prints which arouse one's emotions in this way it would not be indiscreet to place those of G. Gobo and C. J. Hallo; but though their names are thus linked together each is an individual artist exhibiting work with a distinct personality. The accompanying illustrations of the work of these artists are from prints exhibited in this year's Salon of the Société Nationale des Beaux-Arts. Amongst other exhibitors' work which compelled more than a hurried glance, one must add the poetical and vigorous etchings of R. Grillon and the sensitively delicate work of Maurice Achener; while interesting contributions from other than French artists included some etchings by J. Gavin and two artists already well known to





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"À TRIBORD." FROM AN  
ETCHING BY C. J. HALLO

## Studio-Talk

readers of THE STUDIO—Herman A. Webster and F. M. Armington.

Amongst the paintings in the Old Salon by French artists whose continued predilection for a particular sketching-ground obviates the necessity for signature or catalogue to identify them, the pictures of Fernand Maillaud are always attractive. His *Scène du Berry* is a typical example of the work which places him amongst the notable painters of this peaceful and much loved old French province. In this romantic region he still finds an inexhaustible store of inspiration, and few artists who resort thither interpret its charms with the same insight and fidelity as he.

Despite the opinion one heard at the inauguration of this year's two Salons that pictures by American artists had not received the same generous placing as in the former years, one found on examination very little appreciable difference, except perhaps that where a well-known painter had lost, a lesser-

known man had gained. Almost invariably the discontent expressed at the *vernissage* soon gives place to content. The significant difference between the two Salons remains much the same, the Old Salon adhering to its traditional partiality for the academic, allegorical, anecdotal and realistic painting, mostly by good workmen; while the New Salon, apart from its more modern outlook and reticent hanging is generally speaking more refined. Be this as it may, however, the two pictures, including the one here reproduced, which Mr. Richard Miller contributed to the Old Salon, where they were excellently hung, deserve unstinted praise, both being well ahead of anything he has previously shown. Max Böhm, too, in his sole exhibit also entitled *Spring*, cleverly handled a difficult composition of nudes in golden colours, more symbolical perhaps by its certain classical forms and simplicity.

In the New Salon certain pictures by American artists, as well as exhibiting an unflinching energy,



"SCÈNE DU BERRY"

(Salon of the Société des Artistes Français, 1914)

BY FERNAND MAILLAUD





*(Salon des Artistes Français, 1914)*

"SPRING." BY RICHARD MILLER





"MAUVE ET ROSE"  
BY MYRON BARLOW

*(Salon de la Société  
Nationale, 1914)*



*(Salon de la Société  
Nationale, 1914)*

"LES POMMES." BY  
MYRON BARLOW



were amongst the most distinguished. The four brilliant colour displays by F. C. Frieske at once placed him in the front rank of American artists, and no open-air sunlight studies in the exhibition were more genuinely attractive than his *Venus au Soleil*. For subtle uncommon personality one is trebly interested in the work of Myron Barlow: his delight in blues and delicate violets has for years been a prominent characteristic of his work, and to judge by their contributions to the two Salons in recent times it would seem to be a scheme to which almost all American exhibitors are partial. I am not in any way condemning it; on the contrary it is intensely interesting. What I remember most clearly in the Old Salon is the delightful blue, violet and pale yellow colour scheme in the excellently composed *Le Christ chez Lazare* by H. O. Tanner; and it was also a scheme that fascinated one in *Les travailleurs de la mer*, one of two works exhibited by John Noble in the New Salon.

But one might linger indefinitely gleaning here and there work deserving of more than a brief cataloguing, in which category I should undoubtedly include, in the New Salon, Roy H. Brown's *Neige dans la Forêt* and *Sapins et Peupliers aux dunes*, E. Cucuel's *Le Déjeuner*, and the work of Charles W. Hawthorne, George Elmer Browne, George Obersteuffer, Edwin Scott, and J. R. Hopkins; and in the Old Salon, *The Grand Canal, Venice*, by Walter Griffin, *Le pont au crépuscule* by Harry Van der Weyden, Murray Bewley's *Veille de Noël* and *Norio*, H. T. Pushman's *Portrait* and *Rayons de Soleil*, E. D. Connell's *À Saint Eflam*, and P. C. Dougherty's *L'entrée du Village* and *Le Soir*.

E. A. T.

**D**RESDEN.—The recent exhibition of modern French pictures at Dresden fur

exceeded in importance the ordinary shows of a similar description which have been held at all the art-centres of Germany during recent years. One or two important firms in Berlin have systematically interested their customers in the art of the French impressionist school for about a dozen years now, and have brought a good deal of it over here, where it has found willing buyers. But it is an open secret that most of the pictures thus imported constituted the residue of the stock in hand of certain firms. Works not valued by the collectors of their own country often found a ready sale with us. Most of the exhibitions in Germany were supplied by dealers with this kind of material: but the Dresden show, held at Arnold's Galleries during April and May, drew upon collections of an older standing and managed to secure the loan of about one hundred and fifty pictures, many of which would do credit to any public museum of the highest standing.



"PORTRAIT OF A LADY"

(Schmeil Collection, Dresden)

BY GUSTAVE COURBET



"THE CONCERT-ROOM"  
BY J. B. C. COROT

(Melchers Collection, Bremen)



## Studio-Talk

The exhibition started with Géricault, Delacroix, Daumier, and Courbet. Then came Corot, Millet, and Manet, followed by Monet, Pissarro, Renoir, and Sisley. Degas and Cézanne, Gauguin and Van Gogh brought the show down to our own days. Toulouse-Lautrec, Guys, and Jean Louis Forain close the list of those represented. The mere enumeration of these eighteen names suffices to indicate that the exhibition, in the arrangement of which several well-known museum authorities took a hand, was very select.

One of the principal contributors was Dr. von Dietel, who is now, by inheritance, the possessor of the Meyer collection, which was brought together about sixty years ago. Meyer, besides buying a lot of works thought highly of at their time but scarcely held in esteem to-day, turned his attention to the school of Fontainebleau. There are quantities of forged Corots abroad, and so it is especially satisfactory to find in the Meyer collection a splendid specimen of the Barbizon master's landscape painting, the authenticity of which can never be a matter of doubt, for it was bought and placed in this collection at a time when Corot was scarcely known, and no one would have found it worth his while to attempt a forgery. The Meyer collection has never been exploited, and is to this day not at all well known: thus it happens that the picture in question is not mentioned in Robaud's catalogue, for he never heard of it.

Herr von Seidlitz was another important contributor. He collected several fine examples of Degas early in the nineties, when only very few people held this master in any esteem. The *Lydia*, a small full-length of a lady looking through an opera-glass, is a most unusual work for Degas: one would not be surprised to hear it

attributed to Daumier. It is low-toned and of most fascinating workmanship. The *Girl in the Bath* and *The Toilet* are splendidly characteristic examples of Degas' well-known "blonde" manner of painting.

Among the Corots the most interesting, besides the Meyer landscape, were the *Portrait of a Lady*, half-length on a black background, owned by Mr. O. Schmitz, and *The Concert Room* belonging to Consul Melchers of Bremen. This latter work one would likewise be ready to attribute to the great Daumier, if it happened to be unsigned. Among the Daumiers, the *Waggon, troisième classe* and two pictures of *Bathers*—owned by Rothermundt and Schmitz—were particularly worthy of notice, pictures in which draughtsmanship recedes before the painter's skill in a most fascinating manner. The *Return from Market*, also in Mr. Schmitz's possession, is wonderfully monumental and grand in its handling, in spite of the smallness of the canvas.



"THE NEW BONNET"

(Schmitz Collection, Blasewitz)

BY EDOUARD MANET



"THE TOILET"

(Von Seidlitz Collection, Blasewitz)

BY EDGAR DEGAS

No one was represented better in this exhibition than Courbet, the best of his landscapes hailing from the collection of Mr. Schmeil, who likewise owns an interesting half-length of a lady seated, by Courbet. None of these, however, nor Mr. Schütte's *Magnolias*, can be said to equal the fine Courbets which recently made the round of Germany in the collection of Mr. Nemes, lately dispersed. Nor did the Cézannes, upon the whole, come up to those Nemes once owned.

Among the Manets the *pièce de résistance* was the well-known *Bar au Folies Bergères*. To be quite honest, one must admit that the picture enjoys a slightly better reputation than it deserves. All the brilliancy of handling does not disguise the fact that the real idea of the picture, viz., that what we see in the background is the reflection in a mirror, does not appear plainly. I am sure many

unsophisticated people may have looked at the painting for a long time without discovering the mirror. The small painting of *Le Gamin*, corresponding to Manet's etching and lithograph of the same name, was produced at a time when Goya and Daumier influenced Manet's colour. One of the most wonderful pictures in the show was the small *Jetty at Boulogne* in Mr. Schmitz's collection. This represents the ideal which Manet, and after him Whistler, extracted from Velasquez's handling and colour. The *Bassin*

*d'Arcachon*, owned by Cassirer at Berlin, was very nearly as good. The portrait of the critic, *Albert Wolff*, though scarcely pushed beyond



"CASA COLONICA (CORTILE)"

(Collection of Sgr. Ugo Ojetti—By courtesy of the Casa Editrice "Self," Florence)

BY GIOVANNI FATTORI



the first stages, was also excellent and extremely interesting.

There was hardly anything more than sketches by Delacroix to be seen, though some of these were fascinating enough, merely because of their being preparatory studies for such famous pictures as *The Death of Sardanapulus*, *The Bride of Abydos*, and *La Grèce expirant sur les ruines de Missolonghi*. Among the Géricaults, *The Trumpeter* was a picture of first importance. The dramatic coloration is so vital a feature of this work that no black-and-white reproduction can do it anything like justice. One of the principal Renoirs, on the other hand, *Pupils of the Paris Conservatory of Music*, seems tinted rather than painted, and the drawing is by far the main feature. It is an early work, inclining somewhat to Manet, and contrasting strangely with the luminous, complicated coloration of Renoir's later style. In *At the Piano*, *Lovers in a Wood*, *Portrait of the Countess Pourtalès* (owned by Mr. Rothermundt), the vivid, occasionally somewhat sentimental, colour harmonies easily override deficiencies in drawing, which catch one's eye, however, if one sees only a half-tone reproduction of such canvases. Camille Pissarro and Alfred

Sisley were excellently represented by fine, bright and airy specimens of their delicate, sunny art. But this was, of course, comparatively easy, for it is not yet become scarce. H. W. S.

FLORENCE.—When Impressionism made its first appearance in France, its pioneers were, as all the world knows, greeted with a storm of derision. After long and serious struggles their art came to the front and is to-day fully recognised as the great acquisition of the last century. With the names of Manet, Monet, Renoir, Sisley, Degas, Cézanne, Pissarro, and other champions of the new school, one often finds two more—those of Boldini and De Nittis, both of them Italians who formed part of a particular nucleus of Italian artists who expounded the cause of Impressionism. Boldini and De Nittis lived chiefly in Paris, and therefore, their work came to be better known and appreciated than that of others of their countrymen.

In Italy itself the political struggles which began in the middle of the nineteenth century absorbed public attention, and only a few connoisseurs realised the merits of the forerunners of the modern



"L'ABREUVAGE"

(Checcucci Collection—By courtesy of the Casa Editrice "Self," Florence)

BY GIOVANNI FATTORI



"A STONEHEWER"

(Collection of Sgr. Mario Galli—By courtesy of the Casa Editrice "Self")

BY GIOVANNI FATTORI

movement in painting in their own country. But from the Alps to the most southern point of Sicily a revolution was taking place in art as well as in politics. In every province the new movement was discussed and taken up by a few sincere artists. Following the tradition of their great ancestors, Giotto, Massaccio, Piero della Francesca and others, their only true aim was to create true art. In the works they produced there is no trace of imitation, either of their French contemporaries or one another. Little they cared for the approval or disapproval of the public or the academic representatives of art. Florence became the centre of the movement and while De Nittis and Boldini emigrated to France some of the others remained in their native country. They used to meet in a small café, which soon acquired considerable notoriety as a resort of these champions of the new movement, and many guests who came for a visit to Florence joined in the lively and sometimes even

stormy discussions which were held there on art and politics.

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Amongst this group of artists was Giovanni Fattori. He was undoubtedly the most characteristic and sincere of the Florentine *macchiaioli*, as they are called. Born at Leghorn in 1825 of poor parents, he had all through his life a hard struggle to get a living. But he would not sacrifice his convictions for temporary success and fought pluckily against the stale traditions of the official schools of painting. Fattori's school was nature, and the numerous works he produced under the direct inspiration of that instructor are a testimony to the efficacy of her teaching. They are so true and convincing and executed in so simple and so personal a manner, that one cannot but feel surprised at the long time the artist had to wait before his talent was recognised in Italy. He died in 1908 after an active and





"PAYSAGE D'ITALIE"

(Collection of Julius Oppenheimer, Esq.)

BY GIOVANNI FATTORI

simple life. He was married three times but had no children.

Fattori's early works include many military subjects. The country swarmed with soldiers at that time, and the artist's eagle eye was attracted by the great variety of uniforms and attitudes he encountered, and he made a large number of pencil sketches in his note-book and occasionally an

oil sketch on a wooden panel. The public, though not quite satisfied with his drawing, took a fancy to these subjects and if in later days he was able to find just enough to live on, it was on account of the various orders received from the government for large battle-pictures. The artist himself, however, soon outstepped the idea of becoming an expert in the craft of painting military subjects. He realised that true art had no fixed range of subject or



"ÉTUDE DE LA VIE MILITAIRE"

(Collection of Julius Oppenheimer, Esq.)

BY GIOVANNI FATTORI



"LES VEDETTES"

BY GIOVANNI FATTORI

(Collection of Sgr. G. Sjörm—By courtesy of the Casa Editrice "Self," Florence)

method of treatment. His later work was remarkable for its variety of subject and medium. He used oil and water-colour, pastel, pen and ink; and pencil, as well as the etching needle, and among his subjects we find portraits of fair women, toilers of the field, animals, straw stacks, architecture, and even simple masses of stone. Not all of his work is perfect, but considering his large production, the quantity of excellent work he accomplished is

astonishing, and in everything he produced his individuality can be recognised. As remarked by Oscar Ghiglia in his introduction to the fine volume of reproductions which the publishing firm of Self has recently consecrated to the memory of the artist, "it would be easier to copy one of Titian's Venuses than one of his [Fattori's] fragments of stone, so entirely is the result due to the unconscious action of the brush or pencil as guided by the hand in



"UN JARDIN D'OLIVIERS"

(Collection of Julius Oppenheimer, Esq.)

BY GIOVANNI FATTORI





"NAUSICAA." BY RUDOLF KAESBACH

*(Photo, Neue Photographische  
Gesellschaft, Berlin)*

expressing the nervous impulse excited by an exceptional state of mind." This well-known painter closes his appreciation by claiming for Fattori a place in the great traditions of true painting, and certainly he deserves to be ranked as at least, the equal of the great French leaders of the Impressionistic School.

S. R.

**B**ERLIN.—In the domain of the fine arts it commonly happens that men who possess real talent and individuality are fated to wait long years before their merits are recognised, and often indeed that complete success which is made possible by perfect freedom of action and unhindered development of personality is realised only in later years. Such, however, has not been the fate of Rudolf Kaesbach, who is among the small number of German sculptors on whom recognition has been bestowed in the early years of their activity. Born in 1873 at München-Gladbach in the Rhine country, he studied at the Academies of Hanau and Brussels and then worked by himself for a few years at Düsseldorf, the chief art centre of the Rhenish provinces. From 1904 onwards he has had a studio in Berlin and has devoted himself principally—though by no means exclusively—to the production of those smaller works of sculpture to which we apply the term "Kleinplastik," such as the figures reproduced in the accompanying illustrations.

In all the works of this sculptor there lurks a peculiar sense of vitality which evokes sympathy, and it is no doubt because of this quality in his plastic creations that they have from the very first appealed so strongly to those possessing artistic susceptibilities. He does not make it his function to portray the sturdier, ruder types of humanity in which brute force and massive proportions are the salient characteristics, but exercises his

art in modelling male figures of well-knit, noble form and the smooth and graceful lineaments of the female figure. As examples of the latter it is only necessary to refer to the works here illustrated; and since reproductions such as these are more to the purpose than any explanatory commentary, further remarks thereon would be superfluous. But, as already stated, Kaesbach's work is not confined to the modelling of the female figure; and besides the male subject—which, with its firm, erect attitude, is really far more imposing—he has also accomplished much good work in animal sculpture. An excellent example of this is his bronze equestrian study *In the Pond*, while of his studies of the male sex there are two which should be mentioned as displaying the racy vigour which distinguishes his work—one the figure of a wrestler and the other that of a fencer, both erect, wiry types of manhood which convincingly attest his executive capacity.

For a number of years past Kaesbach's sculpture



"SUSANNA" (Photo, Neue Photogr. Gesellschaft, Berlin) BY RUDOLF KAESBACH



has been a regular feature at all the chief art exhibitions in Germany, as for example at the Grosse Berliner Kunstausstellung and those held from time to time in Düsseldorf, Munich, and elsewhere, where they always excite interest and gain many friends. At the present time the sculptor is engaged on a series of works of a figural and ornamental character destined for the decoration of a school which is undergoing reconstruction in one of the towns of Pomerania, and in view of the steady progress he has already made in his art it will be interesting to watch his further development.

W. E. W.

The ground floor of the Berlin National Gallery has now been reopened to the public after having undergone a complete transformation, for which



"FETTERED"

BY RUDOLF KAESBACH

(Photo, *Neue Photographische Gesellschaft, Berlin*)



FIGURE OF A CHILD

BY RUDOLF KAESBACH

(Photo, *Neue Photographische Gesellschaft, Berlin*)

credit is due to the new director, Prof. Justi. The old arrangement was far from satisfactory; with its dark central room and inconvenient partition of the whole it caused much confusion. But this has now all disappeared: space is gained, and everything seems better disposed and lighted. After passing through the fine old vestibule, one enters an oblong passage, which serves as an overture to a grand symphony when we start our studies from its left end, and proceed through a semicircle of cabinets until we reach the passage again. One could have wished, however, that the rich and sonorous Renaissance decoration of the first rooms had been carried out all through the gallery. As it is, masters like Böcklin and Feuerbach stand out deservedly in all their grandeur; they represent pathos and poetry, gifts which seem to be rare in these days. Marées,

whose position in the front rank has been severely contested, also evidences the happy union of the German and Italian element, but does not look here quite the equal of such Olympians. The realistic side of German art is represented with distinction by collective shows of the works of Menzel, Leibl, Liebermann, Trübner and Schuch, and it was a happy idea to arrange a kind of tribune on the first floor where some pictures by select masters vie with each other.

The confusion which prevails in the Berlin Secession seems to be entirely alienating the lingering sympathies of the public. Two different groups have just been holding exhibitions. The "Freie Secession," under the Honorary Presidency of Max Liebermann, exhibited in the old Secession building. It derived importance from the Julius Hern collection, mostly composed of the works of distinguished impressionists, a delightful Hans Thoma room, and a large equestrian subject by Renoir. Other notable contributions came from Oberländer, Ulrich and H. Hübner, Rhein, Klemm, Hagen, Rappaport,

Habermann, Weiss, Meid, Kardorf, Boudy, Rösler, Beckmann, Grimm, Baluschek, C. Richter, Thieme and Klein-Diepold. The sculptors Barlach, Kolbe, Engelmann, Kruas, Gerstel, Minne and Kruckeberg also added their quota of meritorious works. The rest of the exhibits gave evidence of the excesses to which expressionism, cubism, and futurism have misled our artists. A visit to the "Neue Secession" which has rallied the ultra-radicals from the "Storm" group only meant a loss of time owing to the lack of artistic capacity which marked their exhibition as a whole. Some independent Secessionists, among them Lovis Corinth, the brothers Appler, and Pottner, are about to open another exhibition.

At Amsler and Ruthardt's an exhibition of Wilhelm Giese's etchings argued well for the progress of this able artist. He has abandoned his careful side-light and chiaroscuro method and has spread his wings wide under modern influences. We see him now sketching rapidly in the open air, in the focus of city-life, and he has succeeded in capturing many fascinating vistas from Berlin and his native town Magdeburg. His surely working needle can grasp large dimensions and busy crowds. He is always convincing and although his eagerness to suggest movement is occasionally overborne by a certain Teutonic heaviness of form, his innate qualities give assurance of further development.

At some of the Art Salons here the work of artists who follow the latest fashions has been in evidence this season. Thus at Cassirer's there were some mural paintings by Heinrich Nauen showing an attempt to depict human and animal figures and flowers by a large and "expressionistic" patchwork of colour but also disclosing an insufficient knowledge of the living form. Karl Hofer's synthetic outline



"IN THE POND"

BY RUDOLF KAESBACH

(Photo, Neue Photograph. Gesellschaft, Berlin)





"COMMERCE AND INDUSTRY"

(Freie Secession, Berlin)

BY ULRICH HÜBNER

failed to make his monotony of form and feeling palatable and to mask deficiencies of draughtsmanship. At Fritz Gurlitt's the work of Adolf Erbslöh called for closer inspection with its sonorous tonalities and strong sense of form, although a certain heaviness of hand was perceptible. J. J.

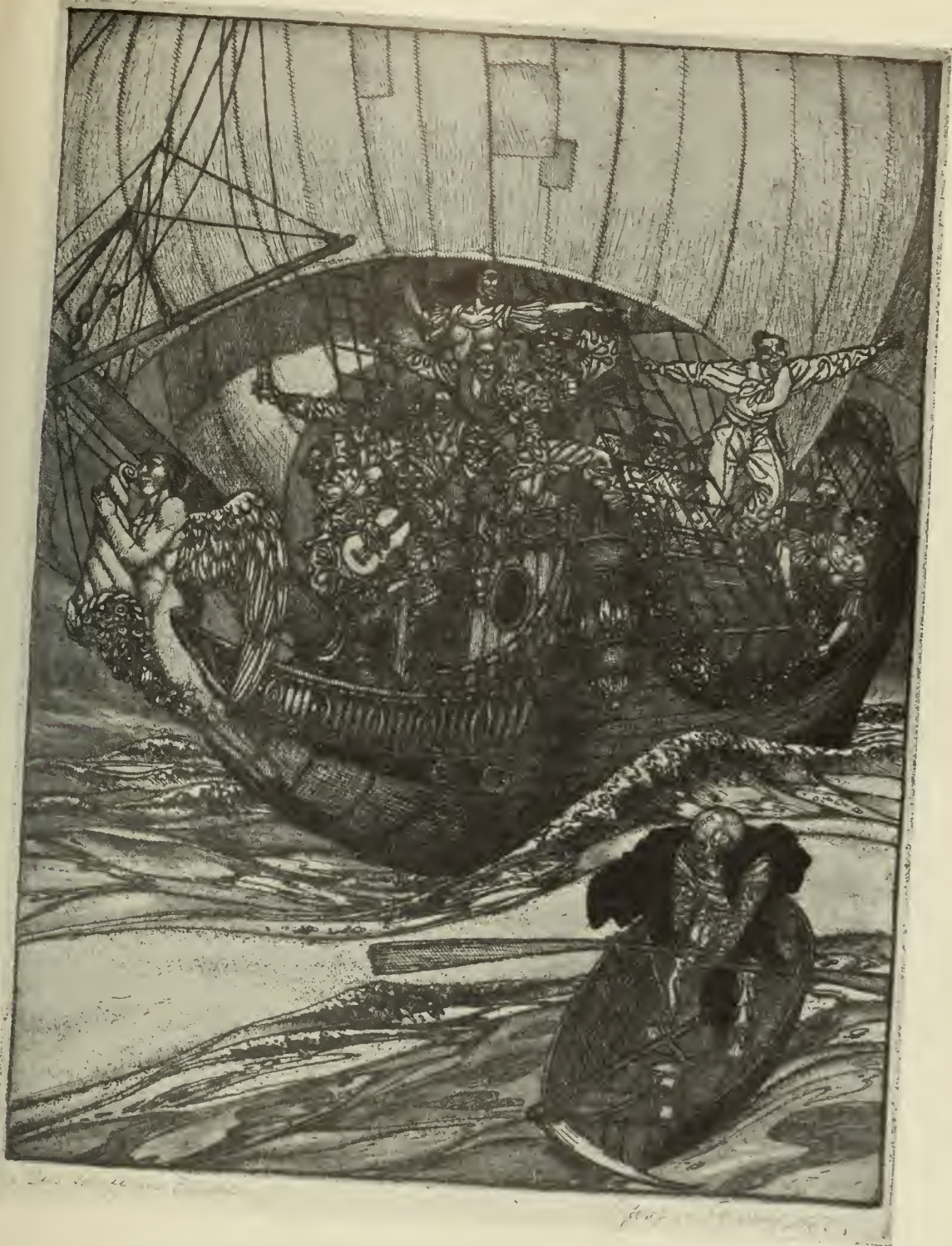
VIENNA.—Josef von Divéky, whose remarkable etchings and book illustrations have of late attracted much attention on the Continent, is a young Hungarian artist who having acquired the theory and practice of his profession in Vienna now resides in Brussels. He has made rapid headway, for he is an artist gifted with a fine imagination and an admirable power of expressing his thoughts. His study is humanity, and from humanity he draws his inspiration: consequently his etchings teem with the force of Life. He has a keen eye for decorative effect, as is shown by his etching *The Ship of Joy* here reproduced, which is a characteristic example of his methods. It is one of a series of six of which *The Fortune Seeker*, *The Pilgrim*, and *The Bridge* are notable expressions of the view of life peculiar to the artist. He is a capital draughtsman and understands the printing of etchings and of books,

having acquired his experience in this craft with the firm of Rosenbaum in Vienna.

A. S. L.

#### ART SCHOOL NOTES.

LONDON.—Particulars of the Rome Scholarships in Architecture, Sculpture, and Decorative Painting, to be awarded in 1915, have been issued, and those who intend to compete must give notice of their intention to the Honorary General Secretary, British School at Rome, 54 Victoria Street, London, S.W., before January 23 next. There will be a scholarship in each of the three subjects of the value of £200 per annum, ordinarily tenable for three years at the British School in Rome, and candidates must be British subjects, under thirty years of age on July 1, 1915. The Henry Jarvis Studentship of the same value, offered by the Royal Institute of British Architects, will be competed for at the same time, but will be ordinarily tenable for two years at the British School, and only students or associates of the Institute are eligible to compete for it. In each class there will be an open and a final examination, conducted by the respective faculties at the British School. The subject for the Open Examination in



"THE SHIP OF JOY." FROM AN  
ETCHING BY JOSEF VON DIVÉKY



## Reviews and Notices

Architecture will be a "Courts of Justice" fulfilling certain specified conditions; and in sculpture and decorative painting candidates have to submit various kinds of work in accordance with the printed particulars, the last date for delivery in each case being January 30. The final examination will follow three or four months later and will be confined to a small number of select candidates.

### REVIEWS AND NOTICES.

*Brush and Pencil Notes in Landscape.* By Sir ALFRED EAST, R.A. (London: Cassell and Co., Ltd.) 10s. 6d. net.—Very beautiful both in their decorative qualities and in their compelling sense of fidelity to and love of nature as are the paintings of Sir Alfred East, whose death leaves so great a gap in the ranks of our landscape painters, his genius was pre-eminently revealed in his water-colours, in which, apart from their beauty of colour, he evinces such amazing skill in the rendering of atmospheric effect, and again in the pencil drawings—so suggestive and so profound in the knowledge of tree forms—with which he filled countless sketch-books. As Mr. Edwin Bale tells us in his sympathetic introduction, it was the artist's own conviction that he was a better painter in water-colour than in oils, and the sincerity of his very personal attitude towards Nature is admirably seen in the beautiful works he executed with such mastery in the former medium. Thirty-one examples of his sketches in water-colour are illustrated in facsimile in this volume together with twenty-nine pencil-sketches. The reproductions are in the main excellent, though occasionally the colour plates leave something to be desired, and the pencil reproductions are printed on an "antique" paper which while it certainly gives something of the surface quality of the original sketches does not allow of quite full justice being done to the blocks. The book contains an article written by Sir Alfred East himself on "The Artist's attitude towards Nature," which, taken in conjunction with the examples of his work here illustrated, should prove very helpful and suggestive to the student sketching from Nature.

*An Introduction to English Church Architecture from the Eleventh to the Sixteenth Century.* By FRANCIS BOND, M.A. &c. (Oxford University Press.) 2 vols. £2 2s. net.—The number of books dealing with English Church Architecture from the standpoint of the non-professional student is legion, but we cannot recall any that treats of the subject so systematically and thoroughly, and is so extensively illustrated as this new work by Mr. Bond, whose exhaustive knowledge of the subject,

already attested by the various books which have appeared under his name during the past few years, is here again abundantly demonstrated. The author's aim is, to use his own words, "to give a plain, straightforward account of mediæval building construction as controlled by mediæval ritual," and in pursuance of this aim the analytical method has been followed throughout the bulk of the work. Thus after preliminary chapters on the churches belonging to the various orders of monks and canons, the requirements of the greater mediæval churches, the planning of churches of monks and canons, and the planning and growth of the parish church, he proceeds to discuss and exemplify in turn the numerous constructional details met with in these edifices—such as vaulting, the abutment system, walls and arches, the pier and its members, the various kinds of windows and their tracery, doorways and porches, the triforium and bay design, the clerestory, the roof and other devices for securing protection from rain, and finally towers and spires. The comprehensive scope of the treatise may be judged from the fact that the two volumes contain no fewer than 1400 illustrations, including besides photographic views and drawings of exteriors and interiors, numerous plans and sections, while the Index Locorum fills no fewer than twenty pages. There is also an excellent glossary as well as an exhaustive Index Rerum, and as evidences of careful elaboration are everywhere present the work will undoubtedly rank henceforth as a standard authority on pre-Reformation Church Architecture in England.

*Spring.* By W. BEACH THOMAS and A. K. COLLETT. (London: T. C. and E. C. Jack.) 10s. 6d. net.—This is the second volume of the series of three delightful works in which the authors are giving us a kind of Nature-lover's diary of "The English Year." The first, dealing with Autumn and Winter, was reviewed in these pages some few months ago, and now Messrs. Beach Thomas and Collett give us similar fascinating essays upon all the manifold and varied happenings in woods and fields during March, April, and May. As before, the volume is illustrated by very numerous admirable drawings in the text by Mr. Allen Seaby and contains twelve colour plates after works by Conder, East, Amesby Brown, Harry Becker and Tom Mostyn.

*The Pigments and Mediums of the Old Masters.* By A. P. LAURIE, M.A., D.Sc. (London: Macmillan and Co.) 8s. 6d. net.—For some years past Dr. Laurie, who succeeded Sir Arthur Church as Professor of Chemistry to the Royal Academy in 1912,

## Reviews and Notices

has devoted close attention to discovering the nature of the materials used by painters from the earliest times onwards, and about four years ago he published the results of his researches and investigations in a work entitled "Materials of the Painters' Craft" (Foulis). In the present volume he sets forth the results of further researches and experiments in the same direction, undertaken as he explains, with a definite practical object, namely, that of acquiring such an exact knowledge of pigments and mediums as would prove of value in fixing the dates of works of art and detecting forgeries. The methods he employs are chemical and microscopical, and as they involve the removal of a minute portion of pigment the examination requires delicate manipulation and special apparatus. As the outcome of these enquiries he is able to adduce fairly conclusive evidence as to the dates at which various pigments were in use and of their nature and source. Another branch of his investigations relates to the quality of the brushwork in old pictures as a means of elucidating questions of authorship, and the method of micro-photography he employs in this connection has yielded some interesting results as shown by the series of illustrations appended to the book.

*Stained Windows.* By A. J. de HAVILLAND BUSHNELL. (Edinburgh: Wm. Blackwood and Sons.) 15s. net.—The author gives his work the sub-title of "A Traveller's Introduction to the Study of Old Church Glass from the twelfth century to the Renaissance, especially in France," and writes for the "beginner of intelligent ignorance" for whose delectation he traces the history and manufacture of coloured glass, and then proceeds to discuss the old examples which may be seen and studied in various of the cathedrals in France. In reviewing, on other occasions, works on the same subject we have commented upon the great difficulties encountered in the attempt to illustrate stained glass windows satisfactorily. We would not therefore cavil over much at the unsatisfactory nature of the numerous reproductions which accompany the author's text, but we feel more than ever that there is room for a fine work on old glass with illustrations in colour.

*Baroque Architecture.* By MARTIN SHAW BRIGGS, A.R.I.B.A. (London: T. Fisher Unwin.) 21s. net.—"This book is not in any way an attempt to create a wholesale revival of Baroque Architecture in England. It is simply a history of a complex and neglected period." Perhaps such a declaration as this, with which Mr. Briggs prefaces his dissertation, was necessary in view of the disrepute into which the type of architectural design known as

Baroque has fallen. One rarely hears a good word said for "Baroque" nowadays, and probably there are many who feel with Mr. Yoshio Markino that the Baroque builders were "big fools" in making "such a mess of their architecture." "They made every line curved without knowing how those beastly lines fidget our eyes," says our shrewd Japanese critic, and he is right; it is those meaningless and tiresome curves that have brought odium upon Baroque, and the only wonder is that this curious phase of architecture should have been in favour so long. Mr. Briggs is quite alive to its demerits in this respect, but thinks it is a matter of doubt whether seventeenth-century architects were as much to blame for the florid appearance of their buildings as were their patrons. But in spite of its decorative extravagance it had, he contends, some redeeming features. For one thing, "it replaced a series of objectless and expressionless copyings of antique models which demanded no higher quality than that of drudging patience." Mr. Briggs deals with the history of Baroque architecture on a more comprehensive scale than has yet been attempted; beginning with its first manifestations in Rome he traces its ensuing development in various other parts of Italy, in Germany, Austria, France, Spain, Portugal, Belgium and Holland, and eventually in England, and as his exposition is profusely illustrated with typical examples of the style belonging to these various countries the student who desires to make acquaintance with this period will find ample material for a general survey.

*Le Costume Civil en France du XIII<sup>e</sup> au XIX<sup>e</sup> Siècle.* Par CAMILLE PITON. (Paris: Ernest Flammarion; London: Grevel and Co.) 15s. net. Here in a chronological series of some 700 illustrations furnished by contemporary documents of various kinds one is able to survey the changes which have taken place in civilian attire throughout a period of something like seven centuries. In the earlier stages, the documentation is of course comparatively meagre and consists principally of engraved seals, tapestries, stained glass, and the illuminations of old manuscripts, but as the centuries advance a much greater fund of material becomes available in the paintings and prints which were produced in such abundance after the pictorial arts began to flourish, and this source has consequently been largely drawn upon for illustrating the latter half of the book. The letterpress is *en rapport* with the illustrations throughout and contains much interesting information on details connected with them.



## THE LAY FIGURE: ON THE ART OF COLLECTING.

"WHAT is a collector?" said the Man with the Red Tie. "Is he a man blessed with a genuine love of art or is he only a professional dealer in disguise?"

"Both types exist," replied the Art Critic. "Both play a considerable part in the affairs of the art world; both count for something in the artist's concerns."

"And both, I suppose, have to be reckoned with by the men who follow the artist's profession and seek to make a living out of art," rejoined the Man with the Red Tie.

"Certainly they have," agreed the Critic. "The collector who takes a real interest in art is of great importance to the artist. Upon him the artist depends to a large extent for his subsistence. If there were no collectors the artist would be in a rather bad case and would have few chances of disposing of his work."

"Oh, I can quite see that," admitted the Man with the Red Tie; "but do you not think the collector is only too often a dealer openly or in thin disguise, or else merely a faddy person, with more or less perverted opinions, who encourages the wrong type of art?"

"As I have said before, both types exist," repeated the Critic. "The collector who buys for a rise and sells his possessions directly they go up in value, is common enough. I do not rank him very high because he is after all only a speculator and his position is simply that of an intermediary between the artist and the man who is honestly fond of art."

"Is there anything wrong in buying for a rise?" broke in the Plain Man. "Why should not a man who has a knowledge of art use that knowledge to his own advantage?"

"Because, as it seems to me, the speculator in art work cannot really be a lover of it," returned the Critic. "What you call his knowledge of art is only an understanding of the art market. He buys things, not necessarily because they are good, but because he knows that they are in demand and therefore easy to sell again."

"In that he shows that he has his fair share of business capacity; he only follows the ordinary commercial rules," said the Plain Man. "I do not blame him for that."

"But I blame him for applying to art in such a cold-blooded manner what you call the ordinary commercial rules," cried the Man with the Red

Tie. "What possible connection can there be between art and commerce?"

"Unfortunately, a very close one nowadays," sighed the Critic. "That is why I lament the existence of the collector who spends his whole time in watching the fluctuations of the market and is always ready to sell at a profit; he perpetuates this connection and makes people think it is expedient, if not necessary."

"What sort of collector would be more useful; what kind of man would you have in his place?" asked the Plain Man.

"I would have the man who buys art work because he loves it and wants to possess it," declared the Critic, "I would have the man with a genuine appreciation of art and the courage to back his own opinion against the market. Even if he is a faddy person with unaccountable convictions who buys what you and I may think the wrong type of art, he is of more use in the world than the commercially minded man."

"Surely if he buys bad art he exercises the wrong influence and does more harm than good," protested the Plain Man.

"The man who begins by buying bad art need not continue to buy it all his life," replied the Critic. "The art of collecting, like other arts, is partly inborn, partly a matter of education. Your true collector learns by his mistakes and improves with experience. If he has in him the right instinct for judging art he will develop it sure enough and will soon acquire the discriminating taste which will enable him to make a right selection and to fulfil his true mission in the world."

"Oh, you think he has a mission," said the Man with the Red Tie.

"Of course he has," exclaimed the Critic. "A high mission too! On him lies the responsibility of maintaining the best traditions of art, of preserving from oblivion the work that counts, of encouraging the artists who are too sincere to keep always an eye on the market. What greater mission could he have?"

"You seem to think that he ought never to consider his own interests at all," grumbled the Plain Man.

"On the contrary, he should consider his own interests first," declared the Critic; "but his intellectual not his commercial interests, his tastes and convictions not his profit and loss account. If he is a true collector, he will buy what is good, whether it is marketable or not, simply because he knows it is good."

THE LAY FIGURE

# THE SOCIETY OF MURAL DECORATORS AND PAINTERS IN TEMPERA.

ARCHITECTURE, though rightly called "The Mother of the Arts," cannot attain to her fullest splendour without her children; the very arts she has called into existence are now necessary to her own well-being; without them she remains, dignified it may be, but shorn of her graces and bared of those embellishments that enhance and accentuate the qualities that render her most admirable. Carving and colour, though not essential to the main object a building has to serve, are however essential to that sense of completion which high civilisation demands as a necessity in great efforts. Not only does high civilisation give rise to this demand; even barbaric peoples revel in splendour of pattern and colour. All points therefore to architecture and her children walking hand in hand and forming a community of self-interest, each being dependent on the other, and drawing health and life from each other.

Unfortunately the commercial spirit that has swept over the world during the last century, that devil's philosophy which preaches that the end and aim of all things is "to buy in the cheapest market

and sell in the dearest," seems to have led, among other evils, to an almost complete divorce of the various arts. The architect builds his building, employs a trade carver to carve the minimum of carving on it, and but rarely thinks of painting except as "house painting," such work even being rather in the nature of an afterthought. The sculptor turns his best energies to detached figures for exhibition in the Royal Academy, or to busts, and looks on architectural carving as an inferior branch only to be taken up when money is needed. The painter thinks entirely within the four walls of a frame and strives to render natural effects or to give pictorial expression to some subject that appeals to him. To each the other's arts are things apart and their exponents people of another kidney, who deal with matters that have but slight connection with his own aims. It is a hopeful sign, however, that there are enough modern painters alive to these evils to form a society for the study of mural decoration *per se* and to endeavour to understand the difference—and the difference is vast—between it and picture-painting. A short survey of the work of the past will help in the understanding of this difference.

The recent explorations of Sir Arthur Evans in Crete and the researches of Mr. Noel Heaton



"EHRET DIE FRAUEN" (TEMPERA)

(By permission of Messrs. Morris and Company Ltd.)

BY MARIANNE STOKES





PORTION OF FRIEZE IN BEDROOM AT HORTON LODGE, KENSINGTON

BY JESSIE BAYES

undertaken on his behalf have thrown much light on very early painting. It has been proved that the Minoans practised fresco painting—that is, painting with simple colours on plaster while it is wet, or rather unset, and also that they carried the art to a high state of technical perfection as far back as something like 3000 or 4000 B.C. Their buildings seem to have been heavily plastered and the plaster enriched with elaborate and beautiful colour-schemes both of geometric patterns and scenes from the life of the time. Further, this painting seems to have been looked on as pure decoration—that is to say, it was not surrounded by any particular halo of “art” and treasured as precious or exotic, but was freely replaced by the simple process of hacking off the plaster, which was then re-laid and re-decorated. A school of

decorators consequently arose who arrived at a high standard of competence, both as craftsmen and designers. The Egyptians on the other hand, no doubt owing to their climate, worked more for eternity, though they did not practise fresco painting, their colours being mixed with some form of size; both, however, looked on painting as a means of enriching their architecture, all attempts at realism being subservient to this main object.

The Greeks doubtless practised painting for its own sake as well as for its decorative qualities, though many of the stories as to the extraordinary realism attained by Zeuxis and others who painted grapes so real that birds tried to peck them, may be swept away as fables. Colour was to them a means of enrichment, and even their sculpture was enforced by coloured backgrounds and draperies



“VENUS LAMENTING THE DEATH OF ADONIS”

BY SIR CHARLES HOLROYD



"PANDORA." BY JOHN D. BATTEN



## The Society of Mural Decorators

and gilded hair. Specimens of pure Greek painting unfortunately have not yet been discovered, and we can only judge of their work from fragments of late date, chiefly from Rome and Pompeii. Pliny speaks of pictures by Apelles and others as so valuable that the wealth of a city would not buy one, so doubtless Greek painting was as fine as their sculpture, which, be it noted, was always associated with architecture.

During the long period of Byzantine dominance in the arts, painting seems to have given way very largely to Mosaic, the splendour of which, combined with polished marbles, produced gorgeous effects. Mosaic, however, is so large a subject that it could only be treated adequately at great length.

With the Italian Renaissance painting once more came by its own, and mural decoration in true fresco reached the highest point of any period of which complete examples are extant. Then came the development of oil painting which with its greater ease and force seems to have sounded the death-knell of the simple suave treatment of wall spaces, and the truly monumental. Out of it arose what may be called the modern school of painting, and the painter turned his attention almost solely to "pictures." Paintings were no longer part of a building but, enclosed in frames, became so much "furniture" to be moved from place to place. Often beautiful, and supremely so, they became things apart, to be loved and studied like books, but their connection with the building in which they were placed became of the slenderest.

Within recent years, however, a feeling has arisen

that an easel picture, however beautiful or dignified, is not the only phase of the painter's art that is worth attention, and many efforts have been made to have wall spaces actually decorated once more,

to have the long lost connection between the building and the painting restored. Many of these efforts have resulted if not in actual failure, at least in an effect that is far from satisfactory. The reason is not far to seek; it is not enough that a successful picture or portrait painter should produce a painting which is forthwith stuck on a wall; however competent such a work may be, it is doomed to failure; it may be even beautiful in itself but it is not therefore necessarily decorative. What, then, is required? Primarily unity of style with that of the building. A painting admirably adapted to an austere early Gothic building would be entirely wrong if placed in a Georgian or Queen Anne house. This is possibly the most important point of all those that are under the control of the painter. Of equal importance, however, is one that is almost entirely at the mercy of the architect, and that is the place where the colour decoration is to go and the amount of space that it is to occupy. It should carry the conviction that it could only be there and further that it should not be either larger or smaller than it is.

The question of the scale of treatment should be

governed by the scale of the surrounding architectural detail. "Finish" in the sense of attention to small matters may absolutely ruin a design that otherwise might be fairly right in the size of its masses. Scale of colour is also a matter demanding most



"SPRING." DECORATIVE PANEL  
BY MRS. D. MEESON COATES



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"THE COMING OF S. PATRICK TO IRELAND, 430 A.D.  
DESIGN FOR A MURAL DECORATION FOR THE DUBLIN ART  
GALLERY BY F. CAYLEY ROBINSON, A.R.W.S.





## *The Society of Mural Decorators*

careful study, and should be governed by projection of mouldings, lighting, materials used in the construction of the building, and a host of other architectural considerations. Some places will stand colours of a most primary character, others demand a reticence and an enveloping paleness, that would be quite out of place in the first. Generally speaking, a certain rigidity or austerity of design is essential to an eminently successful result, the limitations of design are therefore more clearly defined than with a picture, which, isolated by its frame, can in a manner make its own limitations, whereas the decoration is, or should be, subservient to the effect of the whole building.

But perhaps the greatest stumbling-block of all, the one that leads to the downfall of most of those who attempt this art, is the quality of deception. The modern ideals of the correct rendering of light and atmosphere, of capturing the fleeting effect of brilliant sunshine or the movement of figures in their natural environment, are here entirely out of place. The very qualities that help to make a great oil painting, the feeling of looking into it, the depth on depth, the large masses of luminous shadow relieving brilliantly illuminated objects and in their turn relieved by them, the feeling that the third dimension of the objects rendered is an actual fact, all these are beside the question. Above all a decoration must be an enriched surface, and that surface must not be lost: directly the feeling is produced, that the painting is a hole in the wall through which a scene is viewed, then the decoration begins to fail as such. Everything in the design should contribute to this retention of the surface, and the execution of its various parts should be such as to subordinate realism to this main object; cast shadows, high lights and all that goes to deceive and make



"CENSING ANGELS"

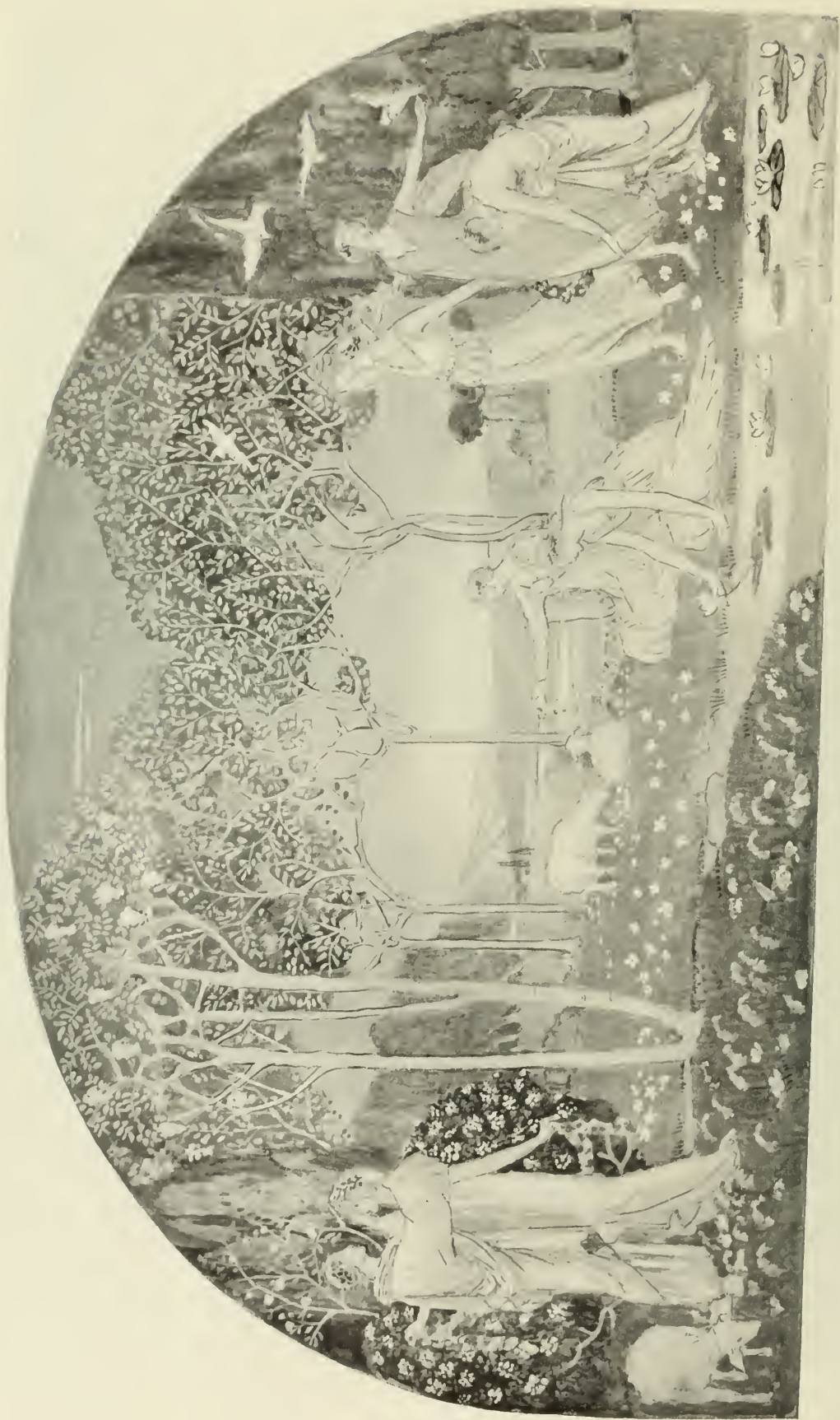
BY R. ANNING BELL, A.R.A.

objects stand out in such a manner as to look real, must give way to the larger qualities of pattern and surface.

In this connection it is much to be regretted that modern conditions and requirements, as well as climatic considerations, make pure fresco so unsuitable at the present day in England. The very limitations of the material—and realism in the oil painter's sense of the word is impossible in pure fresco—render it eminently suitable for decoration, the surface qualities so essential, come as it were of themselves, and it needs heavy retouching or hatching in tempera to produce any appreciable deception. Hence the painter's efforts are of necessity directed to the higher qualities of expression and design and being confined within strictly defined limitations, unknown in oil painting, his mind is free to deal with the problems before him without being constantly lured into by-paths.

However, it is a bad workman who complains of his tools, and the work of M. Puvis de Chavannes and others proves that even with oil paint, or some





*“For lo! the winter is past, the rain is over and gone.”*

DESIGN FOR A BOUDOIR DECORATION AT A  
HOUSE IN VIENNA.

## *The Society of Mural Decorators*

variant of it, the highest qualities of monumental grandeur can be attained.

Although no doubt the limitations imposed by any material are great aids if understood, it is the understanding and use of them that are the gain, not the limitations themselves. Therefore an intelligent understanding of the problems of decoration, a thorough grasp of the needs of the building, and an earnest endeavour to collaborate with the architect in producing an harmonious whole will overcome any difficulties that may arise from material. Let the painter arrive at a definite idea why certain parts of his work should be of a certain weight, or why certain straight lines are necessary to steady the design and echo certain architectural features, or why the architect wants a particularly sumptuous piece of colour at a certain place, or the why of any other particular need that may arise—once let him grasp the reason—and the material he is using will

not prevent him from arriving at a satisfactory result.

Therefore it is to be hoped that the Society of Mural Decorators will not, as sometimes happens with like societies, rattle the dead bones of bygone conventions, and seek salvation in the revival of ancient practices, no longer suitable to modern needs, but rather strike at the root of the matter and encourage among its members an endeavour to grasp the needs of architecture, to subordinate the natural desire of clever men to be too clever, to the greater end of enriching a building so suitably that the building will be visited for its own sake, not for the sake of the pictures it contains.

No more striking example of the failure of a great painter, and a very great one, to grasp the essentials of decoration, is to be found than that of the windows in New College Chapel, Oxford, by Sir Joshua Reynolds. Sir Joshua produced

pictures, and very charming ones, of certain ladies to represent the virtues, and as painted panels in frames they hold a high place as objects of beauty, but translated into glass they are unspeakable, and can only be described as the negation of everything that a window, as an architectural adjunct, should be. True, the difference between a window and a painting is greater (or should be) than the difference between a mural decoration and a picture, but the illustration is a striking one, and serves to point out forcibly the wide gulf that separates the pictorial and the decorative.

It is needless and invidious to raise the question which is the higher branch of art. Turner was a great artist and so was Michael Angelo, yet Turner was essentially a picture painter. Rembrandt painted the human head with an intensity of sympathy and an insight that have been granted to but few, if any



DOORS OF A TRIPTYCH AT THE CHURCH OF S. MARTIN, KENSAL RISE, LONDON.  
PAINTED BY JOHN D. BATTEN; CARVING AND GILDING BY MRS. BATTEN  
(By permission of the Rev. R. C. Turner, Vicar of S. Martin's)



## The Society of Mural Decorators

other painters, but he was not a decorator in the architectural sense : on the other hand, Phideas, perhaps the greatest artist of whom we have any trace, is known to us only as the carver of the architectural ornaments on the Parthenon. There is, however, one point that deserves attention and gives rise to apprehension for the future. Should mural decoration become a need in years to come, it is sincerely to be hoped that it will not be permitted to drift into the position that is so unfortunately occupied by so much architectural carving ; it must on no account be tarred with the brush of being a trade, to be done at so much a foot and the cheapest man to get the job. Although many of our architectural carvers are struggling earnestly and often successfully to lift the status and quality of such work, they are usually terribly handicapped by the position of inferiority into which their art has been allowed to lapse. We must look to it that mural decoration does not suffer in the same way : it must not degenerate into the creature of the pattern-book, to be executed as rapidly as possible by the aid of hired labour. The architect and the client must not look on it as a thing that may very well be left out, or only put in at the last

moment if the necessary funds can be squeezed out of moneys originally intended for other purposes ; in short, it must be regarded as of equal importance with any other accessory of the building. On the other hand, we must guard against surrounding it with too great a halo of sanctity ; it must not be treated as too precious or exotic, it must not become so costly that only the millionaire can dream of employing the decorator ; let us rather strive to see it honoured and honourable, a necessary complement to architecture and a source of delight not only to the man who does it but also to him who has to live with it.

J. C.

[The illustrations to the foregoing article are with four exceptions (Mr. Cayley Robinson's Dublin decoration, Miss Jessie Bayes's frieze, Mrs. Meeson Coates's panel, and the pair of panels by Mr. and Mrs. Batten) reproductions of works forming part of the recent exhibition of the Society in the hall of the Art Workers' Guild in Queen Square, Bloomsbury. A piece of tapestry executed by Messrs. Morris and Company from Mrs. Stokes's cartoon *Ehret die Frauen* is now being shown at the British Arts and Crafts Exhibition in Paris.]



"THE GREAT ARTISTS OF CHELSEA." DESIGN FOR DECORATIVE PANEL AT THE CHELSEA TOWN HALL. BY FRANK O. SALISBURY



"THE GREAT TWIN BRETHREN," DESIGN FOR A  
MURAL DECORATION BY FRANK O. SALISBURY.





## *Modern German Ceramic Art*

### MODERN GERMAN CERAMIC ART. BY L. DEUBNER.

SIXTEEN years ago at the international exhibition of pottery organised by the Royal Museum of Industrial Art in Berlin, German productions formed a quite subordinate feature. Of all the artists to whom we are indebted for the present flourishing state of the potter's art in Germany, the only two whose exhibits on that occasion were at all able to pass muster by the side of the brilliant productions of France, England, Denmark and the Orient, were Max Läger and Richard Mutz. The exhibition comprised almost exclusively—and this is a point of significance—wares of the “knick-knack” class and articles de luxe distinguished by refinement of form and beauty of glaze ; while things meant for real everyday use, such

as jugs, pots, and table services, were conspicuous by their absence, for the simple reason that articles of the kind with any claim to artistic qualities were practically non-existent.

To-day such a pottery exhibition would present an entirely different aspect, for in scarcely any other sphere of activity has the movement which during the past ten years has unceasingly striven to bring about the exaltation of craftsmanship in Germany yielded such gratifying results as those which have been achieved in the field of ceramic production. This shows that it is possible for every generation to impress on its products the spirit of the age, however ancient may be the substances and technical processes that are employed, for in spite of all the mechanical aids resorted to in wholesale manufacture, pottery wares are to this very day produced in much the same way as they have been



COLOURED POTTERY DESIGNED BY PROF. MAX LÄGER, EXECUTED BY THE TONWERKE KANDERN, BADEN





GROUPS OF POTTERY DESIGNED BY FRAU ELISABETH SCHMIDT-PECHT, EXECUTED BY F. A. PECHT, KONSTANZ



GROUPS OF POTTERY DESIGNED BY FRAU ELISABETH SCHMIDT-PECHT, EXECUTED BY F. A. PECHT, KONSTANZ





MAJOLICA MEDALLION. DESIGNED BY PROF. WILHELM SÜS, EXECUTED BY THE GROSS-HERZOGLICHE MAJOLIKAMANUFAKTUR, KARLSRUHE

for thousands of years past. Such technical improvements and refinements as have been effected in the raw material and in the pigments and glazes have not materially modified the primitive methods of moulding, decorating, and firing, and even the almost universal division of the processes of manufacture into various phases each with its specialised class of workers which marks the present age of wholesale machine production, has not affected the pottery industry, although in large industrial undertakings, organised with due regard to the rational utilisation of labour, it of course happens that a piece of work passes through several hands before completion.

With such a method of manufacture it was only natural that the artists to whom first of all we owe the improved artistic quality of our ceramic wares should not have confined themselves to merely designing the objects to be executed, as they might have done in the case of furniture, bookbindings and metal-work. They saw that it was necessary for them to acquire a thoroughly practical knowledge of the technical procedure, and so it happened that Prof. Max Läger, the real founder of modern German artistic pottery, had already sat at the wheel and shaped, painted, and fired his wares before

their production was taken over by the Tonwerk Kander, near his home in Baden, where a special department with a staff of assistants trained by himself was placed at his service. His material is the ordinary kind of potter's clay like that which has for centuries past been worked by the small potteries in the Black Forest region, and the technique also is similar, the ornamentation being effected in the form of coloured slip or excavation made in a second layer of a different colour so as to expose the colour of the ground.

Prof. Läger was originally a painter and hence it was the colour effects of pottery which fascinated him when he made acquaintance with the superb stoneware of the French potters at the Paris Exhibition of 1900, and there realised what possibilities of artistic treatment lay dormant in the primitive peasant potteries which had been carried on for centuries in his own homeland. It was not, however, the mixed colours and lustres with their metallic



MAJOLICA FIGURE. DESIGNED BY HERMANN BINZ, EXECUTED BY THE GROSS-HERZOGLICHE MAJOLIKAMANUFAKTUR, KARLSRUHE

## *Modern German Ceramic Art*

shimmer that especially attracted him, but the brilliant colour array of surrounding nature; and thus the rich, flat colour of his early career came to be the peculiar and unmistakable characteristic of his pottery. Though later on he experimented with "broken" colour and "matt" glazes, in his recent productions, of which various examples are here illustrated, he has returned once more to fresh, luminous colours and sparkling glazes; but he now covers the bold practical forms of his vessels completely with schemes of ornament based on floral motives, in which the variegation of his early productions has been clarified and refined into a harmonious play of colour and line. Here, too, the vessel is covered with a rich ground colour relieved by another making a strong contrast—it may be a black or blue or yellow ground, or a green on a black ground; but he gets equally distinctive and striking decorative effects with three or four colours.

Frau Schmidt-Pecht is another whose efforts were inspired by the peasant pottery of the Schwarzwald—those simple articles of everyday use which the potters of her native place were wont to bring



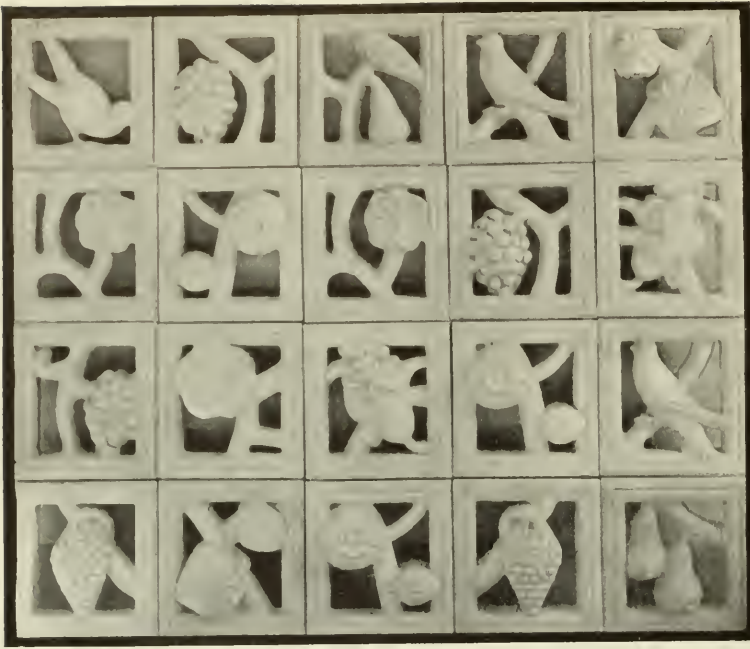
MAJOLICA MEDALLION. DESIGNED BY PROF. WILHELM SÜS, EXECUTED BY THE GROSS-HERZOGICHE MAJOLIKAMANUFAKTUR, KARLSRUHE



MAJOLICA VASE. DESIGNED BY PROF. WILHELM SÜS, EXECUTED BY THE GROSS-HERZOGICHE MAJOLIKAMANUFAKTUR, KARLSRUHE

to the weekly markets to sell. In their roughly shaped and crudely painted dishes, plates and pots of various kinds, she beheld the last vestiges of a peasant art that had become defunct, and she felt impelled to try her own hand at the painting of pieces that were ready for that operation. So great was her joy in the work and its successful accomplishment that she apprenticed herself in the regular way to a master potter of Konstanz and took her place at the wheel, learning thoroughly all the technical requirements and limitations incidental to the shaping and decoration of the potter's wares. In the space of fifteen years a rich harvest of ornamental and useful objects has issued from her hands; in them all the best traditions of peasant pottery have come to life again side by side with an artistic style quite peculiar to herself. In the case of the faience ware painted by her at the outset of her experience—consisting of table articles of all kinds—blue, yellow, green and red, played the most prominent part in the colour decoration of the white ground, and the bright coloration of these modest productions was the means of gaining for them an extraordinary measure of success. And at a later stage she was chiefly concerned with the practical uses to which her wares were destined—to her the most important consideration—and so she made it her aim to produce articles of useful shape and sound workmanship and to make them as agreeable and attractive as she might be able to. In pursuit of this aim she achieved some really astonishing effects of colour, and even at a later period when she had abandoned





MAJOLICA TILES. DESIGNED BY PROF. JOSEPH WACKERLE, EXECUTED BY THE GROSS-HERZOGICHE MAJOLIKA-MANUFAKTUR, KARLSRUHE

the floral ornament of peasant pottery and turned to the geometric line ornament of the Oriental civilisations, harmony of colour continued to be a feature of her work. But whatever the character of her decorative devices, her productions testify to a creative faculty accompanied by a lively imagination and an ardent research among the inexhaustible store of natural forms.

Considerations of another kind weighed with Prof. Wilhelm Süss when, inspired by the rich coloration of Italian faience of the mediæval period, he set up a little pottery at Cronberg and sought to interest a few artist-friends in the possibilities presented by ceramic production as a vehicle for pictorial and plastic expression. Hans Thoma, whose sympathies were enlisted and who himself joyfully and eagerly par-

ticipated in these experiments, drew the attention of the late Grand Duke of Baden to the little workshop of this artist and induced him to summon Süss to Karlsruhe and to establish for him there a pottery in which other artists who were desirous of trying their hands at ceramics should also be able to obtain advice and practical assistance.

Out of this little workshop presently arose the Grand Ducal Majolica Manufactory, which has long since outgrown its original purpose as a school of artistic handicraft, and developed into a big industrial undertaking. A large number

of artists besides Prof. Süss, the art-director of the manufactory, have entrusted the execution



MAJOLICA BIRDS. DESIGNED BY EMIL POTTNER, EXECUTED BY THE GROSS-HERZOGICHE MAJOLIKA-MANUFAKTUR, KARLSRUHE

*Modern German Ceramic Art*



STONEWARE JUGS AND BUTTER-BOX. DESIGNED BY WILH. BATELBECK AND TRUDE STUDY, EXECUTED BY ALPHONS LÖTSCHERT HOHR



STONEWARE JUGS. DESIGNED BY PROF. R. RIEMERSCHMID, EXECUTED BY THE STEINZEUGWERKE HÖHR-GRENZHAUSEN G.m.b.H.



STONEWARE JUGS. DESIGNED BY GERTRUD GRASHOFF, CHARLOTTE KRAUSE, PAUL WYNAND, AND ADALBERT NIEMEYER, EXECUTED BY THE STEINZEUGWERKE HÖHR-GRENZHAUSEN G.m.b.H.





STONEWARE GROUP. DESIGNED BY CHRISTIAN NEUREUTHER, EXECUTED BY THE WÄCHTERSACHER STEINGUTFABRIK G.M.B.H., SCHILDERBACH, HESSE

of their designs and models to this establishment, and still more numerous and diverse have been the tasks it has had to cope with since our architects began to see what excellent means the ceramic industry provided for the decorative treatment of façades as well as the adornment of

large interiors. Among the many beautifully modelled figures of small dimensions produced by the manufactory, the admirable series of birds, numbering in all something like a hundred different kinds, by Emil Pottner, is of special interest. Here the wealth of motive yielded by the feathered



STONEWARE GROUP OF MARKET-WOMEN. DESIGNED BY HANS WEWERKA, EXECUTED BY THE STEINZEUGWERKE HÖHR-GRENZHAUSEN G.M.B.H.

## Modern German Ceramic Art



KITCHEN UTENSILS. DESIGNED BY PROF. ALBIN MÜLLER, EXECUTED BY THE STEINZEUGWERKE HÖHR-GRENZHAUSEN G.M.B.H.

world has been artistically exploited with a rare fidelity to nature, and with the naturalistic representation is combined a display of vivacious colour in which all the technical difficulties incidental to the material—faience with vitreous glaze — have been brilliantly overcome. The chief economic success of the manufactory, however, has been in the production of ceramic decorations for buildings. The two medallions modelled by Prof Süss for the Krupp Lying-in Home at Essen (see pp. 188-9) are examples of this application of coloured ceramic ware to architectural adornment. The entire substance of which these ornaments are made is absolutely weather-proof; neither body nor glaze is attacked by snow or frost and they neither crack nor lose their freshness of colour; hence they form a serviceable as well as an effective medium of decoration

for buildings, especially in manufacturing centres exposed to smoke and dust. This pair of medallions has had the benefit of the rich and varied scale of colours which the manufactory has at its command. The tenderly modelled figures stand out very effectively from the warm blue of the background and the luscious green of the grass sward, above which hovers a yellow butterfly, and even the wreaths of flowers and fruit which encircle the inner fields

are radiant with deep, pure colour.

In all these cases the desire to achieve something new and something better emanated from artists who had in pursuance of a certain ideal set them-



STONEWARE FIGURES. DESIGNED BY PROF. ERNST RIEGEL, EXECUTED BY THE WACHTERSbacher STEINGUTFABRIK G.M.B.H.



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selves a goal which they have succeeded in attaining; but in the case of the Rhenish stoneware industry the revival which has taken place is due to the discernment of a few Westerwald manufacturers. They became convinced of the artistic worthlessness of their productions and at the same time of their own inability to effect an improvement. So



STONEWARE FIGURE. DESIGNED BY PROF. ERNST RIEGEL, EXECUTED BY THE WACHERSBACHER STEINGUTFABRIK G.m.b.H.

they called in the aid of the artists who at that time were actively engaged in introducing new ideas into various branches of industry, and who in all their doings were guided by the three cardinal requirements of serviceability, artistic form, and good quality, the most prominent among those thus consulted being Richard Riemerschmid, Henry Van de Velde, and Peter Behrens. To-day



PAINTED CERAMIC PLATE. EXECUTED IN THE KGL. KERAMISCHE FACHSCHULE, HOF

the larger part of what was accomplished in those years of hopefulness has been left behind and forgotten, and if other artists have come forward and filled their places and have succeeded in achieving new and noteworthy results, yet to Riemerschmid above all the rest belongs the credit of having convincingly shown what was needed. It was he who laid the foundation, and he was enabled to do so because the manufacturer who invited his collaboration, Reinhold Merkelbach, was ready to fall in with his ideas and to facili-



MAJOLICA PARROT. DESIGNED BY F. EISENHOFER, EXECUTED BY THE KERAMISCHE WERKSTÄTTE VON DEBSCHITZ, MUNICH

## Modern German Ceramic Art

tate their realisation with his extensive technical experience.

A grey "body" and an ornament of blue, either impressed or cut out, are characteristic of Westerwald stoneware, examples of which are shown among the accompanying illustrations in the well-shaped and firmly footed jugs of Wilhelm Batelbeck and Trude Studig (p. 191); but along with this style of thing recent production has turned more and more in the direction of the old brown "Bartkrüge" or bearded jugs of Cologne and Siegen. Here, too, the decorative ornament is either stamped or superposed in a scale of lighter or darker shades of brown ranging almost to black. And for some years now an important addition to the output of the works has consisted of plastic figures and groups, amongst which those of Hans Wewerka claim pre-eminence on account of their fine qualities. They are made of a brown stoneware covered with salt-glaze, and an example is shown on page 192. If the question is asked why this modern Rhenish stoneware should have proved so successful in all ways (for at the great exhibitions of Brussels, Paris and Ghent the lion's share of the sales fell to it) the only answer that can be vouchsafed is that the extraordinary attractiveness of these constructively beautiful articles of use with their discreet decoration is responsible. They please most people because there is nothing trivial or capricious about



STONEWARE BIRD. DESIGNED BY H. BERNDT, EXECUTED IN THE KGL. KERAMISCHE FACHSCHULE, HÖHR

them; at once robust and genuine they appeal because of the simplicity of their material composition and the good technical qualities they exhibit.

The great economic importance of the stoneware industry to the entire Westerwald region has been recognised by the State in providing for the



SNAILS. DESIGNED BY F. EISENHOFER, EXECUTED IN FAIENCE CRAQUELÉ BY THE KERAMISCHE WERKSTÄTTE VON DEBSCHITZ, MUNICH





MAJOLICA FIGURE. DESIGNED BY  
F. SCHMOLL VON EISENWERTH

*(Executed by the Keramische Werkstätte  
von Debschitz, Munich)*



MAJOLICA FIGURE. DESIGNED BY WILHELM KRIEGER,  
EXECUTED BY THE KERAMISCHE WERKSTÄTTE MÜNCHEN-  
HERRSCHING

training of new recruits at the Royal Technical School for Ceramics at Höhr. Here both theoretical and practical instruction is given by painters and sculptors, chemists and experienced craftsmen, and as the workshops are well-equipped with machines and furnaces, the students are enabled to gain a thorough acquaintance with all the processes of manufacture from the manipulation of the raw material to the final stages. The illustrations now given of various examples of work executed by the students of this school will give some idea of the results which have ensued (pp. 194-5).

Wächtersbacher stoneware also has long enjoyed a good reputation among the Hessian potteries, whose aim has been to provide the market with useful wares of good technical quality without any

thought of supplementing the practical requirements of use by attention to æsthetic considerations. But here, too, in the course of the past decade a great improvement has taken place, chiefly through the indefatigable exertions of Christian Neureuther, for whom the Wächtersbacher Steinzeug-Werke at Schlierbach set up a special section to be devoted to the production of ware possessing artistic qualities. The products of this workshop are distinguished from Rhenish stoneware by a richer use of colour. There is hardly another factory which commands such a range of rare and peculiar colour-tones, and it is not only purely ornamental articles that benefit by these resources, but all the numerous utensils and vessels of domestic use as well. Gratifying results have also followed from the collaboration of Prof. Ernst Riegel, who has modelled for the factory a series of merry *putti* and well-observed Hessian types.

Just as in this case the productivity of a large undertaking has been most favourably influenced by the artistic discernment and energetic activity of an individual, so likewise has it happened with the pottery industry of Alsace as a result of the co-operation of August Herborth, who holds the post of teacher at the School of Industrial Arts at Strassburg. Herborth's father was the proprietor of a stoneware factory at Bremen, and so from his early years he was able to indulge his proclivity for ceramic work. At the Karlsruhe School of Industrial Art he became the pupil of Prof. Kornhas, in whose atelier he gained a further acquaintance with the craft; subsequently he entered the workshop of the French ceramist,



GROUP OF POTTERY DESIGNED BY AUGUST HERBORTH AND EXECUTED BY THE  
TONWAREN- UND CHAMOTTE-WERKE G.M.B.H., SAFFLENHEIM, ALSACE





STONEWARE DESIGNED BY E. KYLANDER-  
ELENIUS, C. VON RUCKTESCHELL-TRUEB,  
E. WAGNER, AND E. BUTTERS-KRIEGER

*(Executed by the Keramische Werk-  
stätten München-Herrsching and  
von Debschitz, Munich)*

*Modern German Ceramic Art*



STONEWARE VASES AND POTS EXECUTED BY THE KERAMISCHE WERKSTÄTTE MÜNCHEN-HIERSCHING



## *Modern German Ceramic Art*

Maurice Martin, at Chartres, where he found a welcome opportunity of familiarising himself with all the refinements of French stone ware and the diverse species of glaze employed in its manufacture. He is, therefore, as it were, a potter by birth, and when he was summoned to Sufflenheim to assume the directorship of the artistic pottery department of the Tonwaren- und Chamotte-Werke at that place, it became possible for him, besides exercising his function as a teacher, to co-operate practically in the development of the pottery industry of Alsace.

Though the number of potteries now existing in Sufflenheim and the neighbouring village of Betschdorf has shrunk to about half of what it once was, there are still over forty concerns which are occupied in both localities with the production of articles of use and peasant pottery, and here Herborth found a grateful sphere of activity among the younger master potters, who showed themselves alert and amenable to proposals for improvement. The designs he prepares in the ceramic workshop of the School at Strassburg are placed at the disposal of the small masters free of charge together with recipes for new colours and technical improvements; and in the workshops themselves he is ever ready to offer advice and assistance. Simple shapes, attractive patterns and pleasant colours represent the

goal of his reforming activities. In the work he has carried out at Sufflenheim, however, architectural pottery has played a predominant part, and many excellent productions in the shape of ornamental fountains, chimney pieces and decorations for walls and columns have issued from his hands. The fountain illustrated on page 201 was executed in stoneware with a glaze of dead blue.

The "Keramische Werkstätte von Debschitz" in Munich is the youngest of all the industrial undertakings hitherto mentioned. It has, as a matter of fact, grown out of a necessity, for there arose such a lively demand for the pottery made by the students of the Lehr- und Versuch-Atelier founded and conducted by Wilhelm von Debschitz that its production in greater quantities and consequently the establishment of an independent manufactory became necessary. In this private school the intention is not to inculcate in the young people a superficial æsthetic culture, but proceeding from a foundation of good craftsmanship so far as this can be acquired in workshop practice they are encouraged to give forth what is in them. No attempt therefore is made to work according to good models, ancient or modern; but by precept and experiment it is sought to extract whatever latent artistic endowment each individual possesses.



GROUP OF STONEWARE. DESIGNED AND EXECUTED BY PUPILS OF THE LEHR- UND VERSUCH-ATELIER FÜR FREIE UND ANGEWANDTE KUNST, MUNICH

## Modern German Ceramic Art



STONEWARE FOUNTAIN. DESIGNED BY AUGUST HERBORTH, EXECUTED BY THE  
TONWAREN- UND CHAMOTTE-WERKE, G.M.B.H., SUFFLENHEIM, ALSACE

Here the doctrine of the superfluity of ornament in the applied arts has from the outset been opposed and support given to the principle that the artist must go beyond the requirements of accomplished craftsmanship and by means of a pure, vital adornment which avoids everything that is false, impart to the basic form its distinctive value. Here the art of ornamentation, which elsewhere has been much neglected, greatly to the prejudice of modern industrial art, is regarded as a matter of essential importance. In the *Keramische Werkstätte von Debschitz* which has grown out of the workshop attached to the school, the aim likewise is not to fabricate imitations of already existing objects but to produce things of a new and distinctive character, things destined not for the public market but for the connoisseur with an eye for artistic refinement as well as good quality. That some of their efforts should prove abortive is not of course a matter of surprise in the case of a concern like this, which after all is professedly an experimental workshop and aims among other things to afford those who have been students an opportunity of carrying out their projects with affectionate attention to particularities of all kinds. Moreover, many different methods of making and decorating *faience*, *majolica* and stoneware are here tried and practised, as a result of which the productions of this *Werkstätte* present an astonishing diversity. At the same time the technical accomplishment displayed in this workshop demands full recognition; a striking example of its masterly competence in this respect is afforded by the figure reproduced

on p. 196 of a woman bathing, modelled by Fritz Schmoll von Eisenwerth. This figure is the most brilliant achievement of the workshop so far, and its colour treatment—auburn for the hair, dull green with dark spots for the dress and a rich blue for the soles—is a complete success.

A number of women artists who were formerly students in the Debschitz atelier, including Frau E. von Ruckteschell-Trueb, whose gifts have been displayed in various branches of industry be-

sides pottery, have during recent years joined the "*Keramische Werkstätte München-Herrsching*." This undertaking is located at Herrsching, on the shores of the Ammersee, and the collaboration of Munich artists is one of its primary objects. It specialises in the production of a special kind of stoneware, which owing to the process of refinement adopted in working up the "body" can be made as thin as required, so that the articles formed from it are unusually light, while the exclusive application of "sharp fire" colours and glazes and the high temperature at which the wares are fired ensure that they shall be absolutely watertight. Quantitative production and marketing possibilities are kept in view, but one seeks in vain for any attempt to borrow from the past or any reminiscences of peasant-art. The wares of this workshop are both good and distinctive, and one discerns in them that inventiveness and delight in ornament which have always signalled the art of Munich. Some exquisite small statuary has also been produced here, such as the life-like figure of a dancer modelled by Wilhelm Krieger (p. 197), which besides being delightful in form is also uncommonly charming in its colour treatment of cobalt blue and russet.

It is impossible within the limits of a magazine article such as this to give an exhaustive picture of modern German ceramics and to say everything that deserves to be said in this connection. It must suffice to refer to those artists and establishments to whose efforts is mainly due the restoration of the potter's art in Germany to a place of honour among the world's industries.



## Notes on Some Younger Australian Artists

### NOTES ON SOME YOUNGER AUSTRALIAN ARTISTS. BY WILLIAM MOORE.

AUSTRALIA has an inspiring atmosphere but a comparatively small population ; it produces, as Mr. Streeton recently observed, more talent than it can support. A considerable number of the younger artists therefore go abroad ; they take a studio in London or Paris or settle down in the picturesque ports of Dieppe, Etaples and St. Ives. You could find them doing black and white in the newspaper offices in the skyscrapers of New York and further up town finishing landscapes or portraits for exhibitions in the Eastern States. A certain percentage of new names in the annual list of Australians having works in the Academy and the Salons indicates that the younger generation of artists are continually battering at the door.

But they don't all go abroad to paint for the Academy and Salons. Sometimes an artist tries a long shot from Australia. Before he left for

Europe and while he was quite a young man, Streeton sent his *Golden Summer* to the Old Salon, where it was hung on the line and awarded an honourable mention ; and this year Norman Carter, who has never been out of Australia, got on the line at the Academy with the portrait which gained him a medal at the Old Salon last year.

In considering the work of just a few of the younger men who have gained distinction at home and abroad, it will be appropriate to commence with that of Fred Leist whose *Rivals* at the Academy has been singled out as one of the pictures of the year. He has the courage to aim at strong effects in colour ; one of the critics mentioned his Academy work as "a welcome patch of colour in a colourless show." His figure paintings have been well hung at recent exhibitions, *The Mirror* being on the line at both the Academy and Salon. The artist does black and white as well as figure painting, his first commission when he arrived in London five years ago being a series of East End drawings for "The Graphic." His double-



"ARIADNE"

(Tate Gallery)

BY HAROLD PARKER



*(Melbourne Gallery)*

"THE PURPLE HAT"  
BY ISAAC COHEN



## Notes on Some Younger Australian Artists

page drawing *The Doss House*, which attracted much attention at the time, was reproduced in some of the French and German papers. The artist did his first drawings for the "Bulletin" and before coming to London was special artist on the "Sydney Mail."

Mr. George Coates owes a good deal of his success as a portrait painter to his portrait of the Walker Brothers, which was well hung at the Academy in 1912 and in the following year was hung in the room of honour at the New Salon, where it gained for the artist the associateship of the Société Nationale. His portrait of Lady Courtney of Penwith was on the line at the Academy last year and his work is usually well placed at different exhibitions. Mr. Coates got his first training at the National School of Art, Melbourne, where Mackennal, Bunney, Quinn, Fox and others were students. After winning the travelling scholarship he continued his studies in Paris. He usually aims at subdued effects in colour, his compositions being distinguished by their harmony of tone. The *Walker Brothers* is a masterly portrait in this respect, as there is nothing to distract attention from the principal figure, that of the sculptor.

Mr. Max Meldrum, another scholarship winner, is back in Melbourne, where he recently completed for the Federal Government the portraits of Sir Samuel Griffith, the first Chief Justice of the High Court of Australia, and Lord Denman, who recently retired from the position of Governor-General. Mr. Meldrum is a well-trained artist who endeavours to interpret the mood as well as depict the outward semblance of his sitters. His study of an old peasant in the Melbourne Gallery, though rather sombre in tone, has a wonderful sense of life. Another work, a portrait of his

mother, was recently purchased under the terms of the Felton Bequest.

Another leading portrait painter in Melbourne is Mr. Clewin Harcourt, who after coming to Europe studied at Antwerp, where as one of a number of competitors of various nationalities he won the silver medal awarded for the best painting from life. He frequently exhibits at the Academy and the Salon, his picture *One Summer Afternoon*, which was shown at both exhibitions, being well known through reproductions. A more recent painting is the portrait of Mr. Brunton, reproduced on p. 208.

Much younger than the artists mentioned is Mr. Charles Wheeler, who paints landscapes as well as portraits. He is represented in the Sydney Gallery and the Melbourne Gallery, where he had a figure composition acquired under the conditions of the Felton Bequest. He is now visiting Europe and during his stay has exhibited at the Paris Salon.

Isaac Cohen, whose *Purple Hat*, reproduced on



"THE WALKER BROTHERS"

BY GEORGE COATES



(By permission of  
John Lane, Esq.)

"PRINCESS HONEY BEE." FROM A WATER-  
COLOUR DRAWING BY NORMAN LINDSAY.





## Notes on Some Younger Australian Artists



"THE MIRROR"

BY FRED LEIST

p. 203, is one of his best works, was a successful student at the Melbourne Gallery, where he won the travelling scholarship at the age of twenty-one. His study of a nude, which was given to the gallery under the conditions of the scholarship, is one of the best paintings of the kind in the national collection. His success as a portrait painter seems to have checked his development, for the smooth finish of his Academy work is hardly an improvement on the more spontaneous efforts of his earlier pictures.

Mr. George Bell, another Melbourne artist, made his first success with a painting called *The Man in Brown*, which was shown at the Munich Glaspalast and at the Old Salon. The portrait reproduced was recently hung at the Society of Modern Portrait Painters and at the Old Salon.

In landscape painting Hans Heysen holds the leading place among the younger group. He has spent most of his career painting in the bush and has received honour and profit while remaining in Australia, both the State and the citizen having recognised the value of his work. The various State galleries have purchased a number of his works and his exhibitions are well supported by the public. He has commissions that will keep him continuously engaged for two or three years, yet with all his success he has never stooped to paint a popular picture. He usually depicts vistas of the bush as seen in the evanescent effects of light and shade. Tourists are inclined to sneer at "the everlasting gum-tree," the distinctive tree of the bush, but Heysen, who has been painting "gums" for years, never seems to tire of them. "They are like old patriarchs," he once remarked; "their beauty is so subtle that the ordinary observer misses it. The tone of the bush with its clumps of gum-trees I find perennially inspiring." The artist paints both in oils and water-colours, and it is in the latter medium that he gets his most subtle effects.

One of the most striking works at the Anglo-American Exhibition is the landscape *The Viaduct* by Hayley Lever, who after showing in the principal European exhibitions has been achieving consider-



PORTRAIT GROUP

BY H. S. POWER





POKTRAIT OF JOHN BRUNTON, ESQ.

BY CLEWIN HARCOURT



POKTRAIT

BY GEORGE BELL

## Notes on Some Younger Australian Artists

able success in America. Last year he was awarded an honourable mention at the international exhibition at the Carnegie Institute, Pittsburg, and this year he just missed gaining the gold medal by one vote. The artist has, however, been invited by the American Federation of Art to have the painting exhibited at various cities in the States. Mr. Lever at one time did a lot of painting at St. Ives, where he got his subject for the *Port of St. Ives* which now hangs in the Sydney Gallery.

When Mr. H. Septimus Power recently visited his native country he found a public ready to buy his works, for Australians dearly love a horse, and the artist's hunting pictures and animal studies appealed alike to artists and laymen. One of his hunting pictures, *Stag Hunt, Exmoor*, was bought by the Felton Trustees for the Melbourne Gallery. During his short stay he painted an equestrian group of the children of Lord Denman, and the group of Mrs. J. Nevin Tait (Bess Norris, R.M.S.) and her son, here reproduced (p. 207). Mr. Power gets a swing of movement into his hunting pictures that is rarely equalled by any other painter.

From the time Woolner spent two years in Melbourne, doing medallions of citizens at twenty-five guineas each, Australia has always been repre-

sented by some follower of the plastic art. Harold Parker, who is the only prominent artist that Queensland has sent abroad, made his first hit in London when the Chantrey Trustees purchased his *Ariadne*, the sculptor being the youngest Australian to have a work bought out of this fund. *Ariadne* is the figure of despair, and it was almost in despair of gaining the recognition due to a genuine artist that Parker started to model this work. In plaster it attracted little attention at the Academy, but when it was exhibited in marble five years later it was immediately singled out as a work of rare beauty. The late Sir W. S. Gilbert made a good offer for it, but he was a few hours late, for it had already been bought for the nation for £1000. Exquisite in its tense sadness it stands out at the Tate Gallery as one of the best works of this century.

In this article I have only dealt with a few artists who have been successful in their respective mediums; limitations of space oblige me to pass over others who are doing important work. I cannot close, however, without a full reference to Norman Lindsay, Australia's leading artist in black and white. Within his range Lindsay, who is now thirty-five years of age, is in



"GUM TREES"

BY HANS HEYSEN





"A CORNISH FISHING VILLAGE"

BY HAYLEY LEVER

some ways the most remarkable artist that the country has produced. His weekly cartoon and jokes in the "Bulletin" have a grim humour that rarely fails to grip and he has shown his capacity for invention in his journalistic work by being the first to exploit the comic possibilities of the Australian native bear. But it is as an illustrator that his work will be known in the future. His resourcefulness in treating a wide variety of subjects is extraordinary. Some of his best work, such as *Pollice Verso* in the Melbourne Gallery, is in pen and ink, but he also does illustrations in monochrome wash, and water-colour. He has illustrated an edition de luxe of the poems of Hugh McCrae, one of the most promising of younger writers in the Commonwealth, and he completed a set of a hundred drawings for a new edition of the "Satyricon of Petronius" issued by the Ralph Strauss Press. A set of drawings which may cause a stir in the art world is about to be used for an edition de luxe of the "Memoirs of Casanova." The artist is now engaged on a series of illustrations for one of Shakespeare's comedies and Gay's *Beggar's Opera*. While objection has been made to the audacity of some of Lindsay's illustrations, which are sometimes treated with Rabelaisian freedom, there is no denying the freshness of his conceptions and the skill with which he gives a touch of life to the most trivial incident. The fact that most of Lindsay's best work is confined to

the pages of costly editions is one explanation why it is not more widely known in London.

Mr. Will Dyson, who is a brother-in-law of Lindsay, is another black-and-white artist who stands out in the ruck. His cartoons in the "Daily Herald" are too well known to Londoners to need particular mention here. An English writer says that these cartoons are "without question the most masterly and the most suggestive satirical comment on public affairs now appearing in this country." I have thought the same thing myself, but from a fellow-countryman such a eulogy

might perhaps have appeared exaggerated.

## A N "OPAL ROOM" DESIGNED BY MR. KEMP PROSSOR.

DURING the last few years Mr. P. Kemp Prossor has been doing work of great value in domestic decoration—work that deserves to be highly praised for its expression of a personal conviction and its absence of conventionality. One of the greater merits of his effort is its freedom from the domination of traditional style; he does not limit the scope of his practice by accepting or adopting any of the recognised mannerisms in design, he aims rather at the creation of a decorative system which will allow him full scope for the explanation of his temperamental inclinations and for the display of his artistic feeling. In all the rooms he has designed his main purpose has been the working out of schemes of colour in which the complete effect has been arrived at by the careful adjustment of tint to tint and tone to tone and by making every detail play its right part in the development of the central intention. The "Opal Room," which is illustrated here, shows characteristically what are his principles and his methods, how he calculates his colour proportions and how he applies his colour accents so as to explain the motive he has chosen, and how he keeps his whole scheme in exact relation without ever allowing it to



AN OPAL ROOM ARRANGED BY P. KEMP PROSSOR. FROM  
A PANEL PAINTED ON SILK BY GEORGE SHERINGHAM.





## *Open-Air Museums in Sweden and Denmark*

become mechanical or monotonous. He has used the varied colours of the opal with admirable ingenuity in the building up of his design, but he has balanced them so judiciously and with such delicate sensitiveness that their variety never becomes restless and in no way takes away from the subtle unity of the decorative arrangement which he had in mind from the first. The problem he had to solve, in this instance, was an exacting one enough; he is for that reason the more to be congratulated upon the success he has achieved.

### **S**OME OPEN-AIR MUSEUMS IN SWEDEN AND DENMARK. BY GEORG BRÖCHNER.

ALTHOUGH Dr. Artur Hazelius, whose name is inseparably linked with Skansen and the Open-air Museum idea, which he conceived, had the most enthusiastic faith in this novel form of museum, and although he had the happiness of seeing Skansen grow into an institution of world-wide fame, not even he could have dreamt of the magnitude to which the movement he inaugurated would attain within so comparatively few years. Not only several capitals but many provincial towns of modest dimensions and resources now have open-air museums, rich in old buildings and all that tends and is needed to complete those pictures of bygone days which they are intended to represent.

Though most excellent work, work which demonstrates an intense interest in and an astounding gift of adequately furthering the ends in view, has been done elsewhere, nothing can ever rob Skansen of its primary position amongst open-air museums. It has become a national institution very dear to the Swedish people, and its welfare and further growth are safely vested in the

countrymen of its founder and his able successors; new additions are constantly made, new schemes adopted to advance its evolution and complete the series of pictures of Swedish life through the centuries which it is meant to harbour.

These pictures are not confined to man and man's abode and belongings; the Swedish *fauna* has formed part and parcel of, and found a second home within the precincts of Skansen, and quite recently another feature has been added, or rather, after a dozen years' labours, reached its consummation: a live herbarium, so to speak, a collection of all the herbs and flowers connected with old legends and witchcraft, with healing or cursing, with old-time superstitions and everyday life. Even apart from all ancient associations some of these dear old-fashioned flowers possess a distinctive charm, they seem to tell of happier and simpler, more contented



OPEN-AIR MUSEUM, SKANSEN, SWEDEN - THE VÄSTVEF STOREHOUSE



*Open-Air Museums in Sweden and Denmark*



OPEN-AIR MUSEUM, SKANSEN: FORESTER'S HUT FROM HELSINGLAND



OPEN-AIR MUSEUM, SKANSEN: WOODEN HOUSE FROM VIRSERUM

## Open-Air Museums in Sweden and Denmark

days lived in old-world houses, where modest maidens watched their growth in restful well-sheltered gardens. And what pretty names many of them bore. The blue *Aquilegia* or columbine, called Frigga's flower, Angel's glove or Our Lady's glove, is not only a thing of beauty, but its seeds are, or were considered, a potent medicine for severe diseases. So was *Glechoma*, Thor's herb, which Christ, according to an old legend, told Peter to lay on his cheek as a cure for toothache: in Palestine, I suppose, it must have had a different name. It was also a safeguard against witchcraft, and a wreath of it wound round a cow's horns ensured prolific milk. Nightshade (*Solanum dulcamara*), or Bitter-sweet as it was called, played a great part in love affairs (hence, perhaps its name), as did a host of other herbs, and *Datura* was able to cure the half-witted. To me at least, who must own to a love of all things connected with botany and its old-time traditions, Skansen's "Örtagard" seems a quaint and delightful notion.

As a rendezvous on the old national and historic fête days, Skansen's hold upon her faithful Stockholmers seems to grow stronger and stronger every year. On Valborg Eve, "Valborgmässan," the prelude to the glories of May, white-capped students, with their white silken banners, in a picturesque procession repair to the Qrsa hill and there sing their stirring time-honoured songs, as perhaps only Swedish students can sing, until by and by bonfires are lit in many parts of the picturesque grounds, the big sacrificial bonfire on the Reindeer Mountain steeping all its surroundings in a fantastic glow.

By gift and purchase the old houses at Skansen are steadily increasing. THE STUDIO has on a previous occasion dealt at some length with a number of these interesting witnesses of old-time life and customs; still a few of those since added deserve a passing mention. The Virserum house is a typical edifice of its type, displaying much skill of construction, the projecting upper story, or *svalgangen*, affording the inmates a better chance of defending themselves against attack, and the more so as the primitive ladder by which they ascended could be drawn up. It was really the store-house, but during the summer the women were wont to sleep in the loft, and sometimes visitors were quartered there; hence the name still frequently used for such store-houses, *härbre* (inn, lodging) *harbur*, *håbbare* or *håbba*. The Virserum "booth" hails from Hvenjögge, the parish of Virserum in Smaland. The Vastveit loft comes from the other side of the frontier from the Vastveit homestead in Thele-

marken, Norway, and is thus an exception to the rule as regards the original domicile of the buildings and their contents. In its plan and mode of erection it resembles the one from Virserum and displays exceeding ability in handling and joining the timber. Above the loft-door a number of crosses have been carved in the wood as a safeguard against the evil designs of Trolls and other uncanny beings. The forester's or woodman's hut is of the type formerly used in Helsingland and still adhered to in some places for use during the timber-felling season. It contains but one room with a primitive fireplace—stones and gravel inside a square wooden box—in the centre.

Of a very different stamp are the garden pavilions or summer houses which from old Stockholm or other Swedish gardens have found their way to Skansen. During the seventeenth and eighteenth centuries many well-to-do citizens in the Swedish capital and other cities had a summer residence outside but in the immediate vicinity of the town; in Stockholm, as elsewhere, these have all vanished, the last *malmgard* having been demolished within the last year or so. In the gardens of these summer houses pretty pavilions were often erected; amongst those now at Skansen Emanuel Swedenborg's, removed from



OPEN-AIR MUSEUM, SKANSEN; OLD STOCKHOLM GARDEN HOUSE



## *Open-Air Museums in Sweden and Denmark*

Hornsgatan, is probably the most notable. The one here illustrated also hails from Södermalm, or Söder, as this picturesque portion of old Stockholm, so rich in fascinating memories, is generally called ; it was located in Bellmansgatan, a thoroughfare which takes its name from Sweden's famous and much beloved poet and minstrel, himself a child of old "Söder."

Like the monks of old, those men to whose initiative and unselfish labours most open-air museums owe their existence have instinctively chosen spots possessed of a marked beauty of scenery, well-suited them to become the setting for those picturesque buildings they were destined to harbour. Thus the Jonköping museum boasts a charming position in a large park in the midst of beautiful country. It was of Jonköping that Elias Tegnér, Sweden's great poet, once said that the town lay like a water-fowl on the nest, mirrored in that wonderful romantic inland water, Lake Vettern, the Mediterranean of Götaland and a veritable Ariosto amongst lakes, bottomless, inscrutable, with deep hidden canals which are said to lead to the innermost parts of the earth, but clear and transparent, its surface full of play and wild caprice. Mighty mountains keep watch over her, a guard of giants,

with green plumes flowing from their helmets in the summer wind.

Within this park a society, formed at the instance of Mr. Algot Friberg, has succeeded in collecting a series of exceedingly interesting buildings, which have been re-erected in environs truly characteristic of the province, whose memories and traditions it is their mission to preserve and keep green. Notable amongst these old edifices is a church from Bäckaby parish, in the south-eastern corner of the Jonköping district. It hails from the beginning of the fifteenth century and is built of wood, covered with oak and painted red. With its high roof and shapely spire it is a good example of the old Swedish churches, and its interior is richly decorated with old paintings representing scenes from the Bible. To complete the picture a number of old gravestones and iron crosses, all removed from the Asenhöga graveyard, have been placed round the church, for which it is claimed that it is one of the most remarkable wooden churches in Sweden, and with pardonable local pride its present keepers assert that it is much larger than the Bosebo church, now in the open-air museum at Lund. Bäckaby church originally had a detached belfry, as have so many Swedish churches, even where it is a case of a



JONKÖPING OPEN-AIR MUSEUM, SWEDEN: INTERIOR OF A WOODEN CHURCH FROM BÄCKABY

## *Open-Air Museums in Sweden and Denmark*



JONKÖPING OPEN-AIR MUSEUM, SWEDEN: MARKET BOOTH

large and solid brick tower, and the present spire dates from the year 1642. The museum, however, also possesses a detached and very peculiar belfry, from Norra Solberga church, an excellent specimen of the Smaland type, thirty-five metres (about one hundred and ten feet) high and, like the church, entirely covered with oak shingles, which are in some places arranged in geometrical figures. From the top of the belfry there is a wide and glorious view; one sees Omberg, and ancient Vadstena of Saint Birgitta fame teeming with memories of war and romance, of Swedish kings and queens.

The market-booth is also a characteristic and very pretty bit of old Smaland, quite a picture by itself, as is the old mill from Gnosjö parish, which the parishioners, anxious to preserve it from destruction, jointly bought and presented to the museum. This venerable wire-drawing mill — the Taberg iron made such splendid wire — contains all the old requisites and forms in their extreme

simplicity and modest compass, a singular contrast to Sweden's large and far-famed wire mills of the present day, with mighty rivers supplying tens of thousands of horse-power as against the little stream which worked the old wheel, and their brilliant electric lamps which have superseded the fir sticks formerly used by the old man and his boy, who were wont to spend all the days and nights (save Sunday) in this grimy cabin with nothing but hard boards to sleep on.

At Ystad, an ancient town in southern Sweden,

the efforts to acquire and preserve old buildings have centred in some found within the town itself. First and foremost among these is an old monastery, which the municipal authorities only some ten or twelve years ago had made up their minds to demolish. Wiser counsels, however, prevailed and the building, instead of being pulled down, was restored and became the nucleus of the new



JONKÖPING OPEN-AIR MUSEUM, SWEDEN: AN OLD WIRE-DRAWING MILL



## *Open-Air Museums in Sweden and Denmark*

museum. The foundation of the monastery was laid about the year 1267, and it belonged to the Order of the Grey Friars, which Order, according to an old inscription in the Ystad monastery, owned thirty-six provinces, one thousand seven hundred and thirty-three monasteries, and four hundred and fifty-two convents of the Sisters of Saint Clara. The old building has passed through many vicissitudes since the monks in the year 1532 were "evicted," having been in turn a hospital, a distillery, and a store-house. The restoration has been undertaken with much care and circumspection and the monastery now appears in all its old-time beauty, both within and without. To the same site has been removed the old "Burgomaster House," a two-winged, frame-work building from the sixteenth century with several interesting features which was formerly located in Stora Östergatan (Great East Street), as well as another frame-work building of the seventeenth century which was originally situated in the same street. This latter building is embellished with much carving and the portal bears a quaint inscription of a religious bearing. This cluster of ancient buildings, which also include an old hostelry, makes a very telling though fragmentary picture of this venerable town in past ages and sets an example which is well worthy of being followed by many a larger and wealthier city.

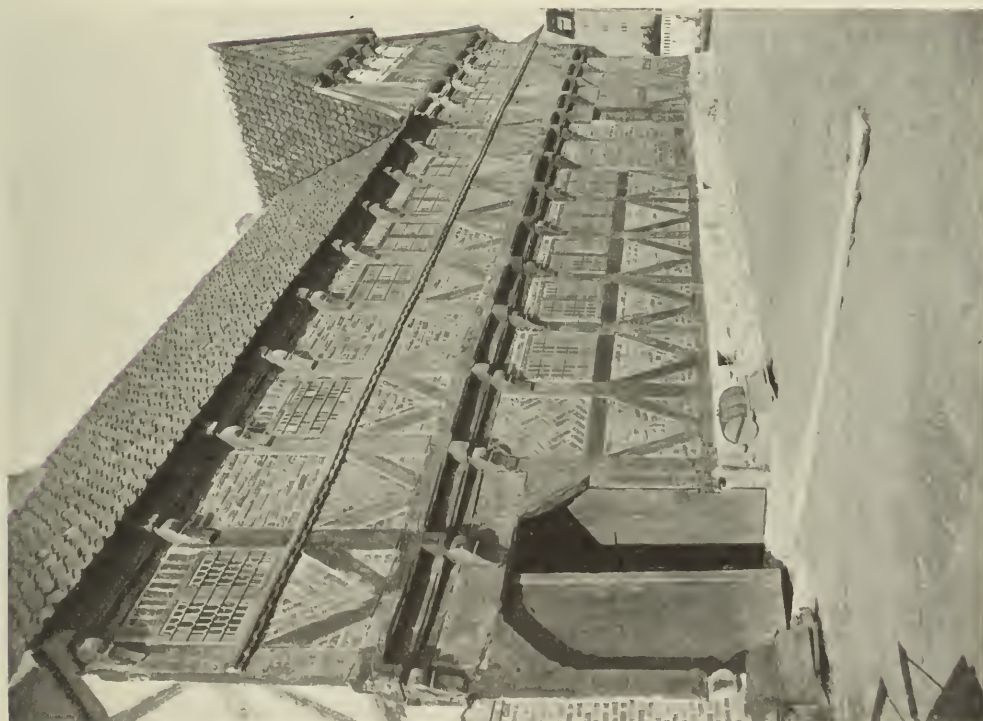
Also in other Swedish towns, societies have been formed, as in Jonköping and Ystad, for the purpose of acquiring and guarding over memorable buildings. This, for instance, is the case at Sundsvall, on the Bothnian Gulf, with the object of founding an open-air museum confined, in the first instance, to the province or district of Medelpad. This society has worked with much zeal and unquestionable success, a number of houses and even

a Lapp church have been purchased by or presented to the society, and some of them have already been removed to its picturesque grounds. The lines on which this open-air museum have been formed resemble those followed in other places, although they each have their peculiar features, their own local tone.

Finland, too, has now its open-air museum, thanks principally to the efforts of M. Axel O. Heikel, at whose instance the beautiful Folis Island near Helsingfors was chosen and secured for the purpose. The love of these institutions seems deep-rooted throughout Scandinavia, and it shall be willingly admitted that the outcome of these spontaneous labours and gifts has invariably been to the credit of all concerned. So with the Folis Island museum, where a number of buildings of historic and ethnographical interest have found a



OLD RESTORED MONASTERY AT THE OPEN-AIR MUSEUM OF YSTAD, SWEDEN



OPEN-AIR MUSEUM, AARHUS, DENMARK: EASTERN WING AND HANGING BALCONY OF A BURGOMASTER'S HOUSE, BUILT 1597



*Open-Air Museums in Sweden and Denmark*



OPEN-AIR MUSEUM, AARHUS, DENMARK: AN INTERIOR DATING FROM 1597



OPEN-AIR MUSEUM, AARHUS, DENMARK: AN INTERIOR DATING FROM ABOUT 1650

*Open-Air Museums in Sweden and Denmark*



OPEN-AIR MUSEUM, AARHUS, DENMARK : AN INTERIOR DATING FROM ABOUT 1700



OPEN-AIR MUSEUM, AARHUS, DENMARK : AN INTERIOR DATING FROM ABOUT 1770





OPEN-AIR MUSEUM, LYNGBY, DENMARK: INTERIOR OF A HOUSE FROM OSTENFELD, SLESWICK

safe resting-place in the midst of scenery which lends itself admirably to its new uses. I regret, however, that the photographs both from Finland and from Sundsvall were hardly suited for reproduction among the illustrations to this article.

One of the pioneers amongst open-air museums is the one at Lyngby, Denmark, over the welfare of which M. Bernhard Olsen still watches with able care. If I mistake not I gave the history of its foundation in an article in this journal some years ago, but like its fellows in other lands it grows and expands, though the rules under which it is managed may be a little more stringent than at some of the other museums of this class. It contains several highly interesting buildings, some of which have come from afar, from East Sweden, Sleswick, the Faröe Islands, thereby demonstrating what can be compassed in this direction. Our illustrations show a portion of an old farmhouse from Sweden and an interior from the large Ostenfeld house.

Of an altogether different type is the museum recently founded in the town of Aarhus, Jutland. As at Ystad a most interesting old edifice has been made or rather, perhaps, evolved itself into being the centre of the museum, but whilst at Ystad the monastery remained stationary, the old burgomaster house in Aarhus had to be removed to new quarters, a somewhat difficult process, which, however, has been most successfully accomplished. This very fine building is a splendid type of the picturesque architecture in vogue at the time (1597) of which some specimens have been preserved in several Danish towns (Kolding, Køge, Elsinore and others), all ably designed and betraying clever and ingenious craftsmanship. A particularly interesting feature of the Aarhus house is its "hanging" balcony, of which an illustration is given.

This Burgomaster's house contains a number of very complete and convincing interiors. The old living room boasts the original decoration, in

## *Miss Willebeek Le Mair's Illustrations*

yellow, red, and white lime colours, from the year 1597, with the old cupboards and tables. Next comes the "blue" room, its lime colour ornamentation dating from the year 1650, since which year the old cabinet has been in the house. The "Pyramid salon" brings us another fifty years nearer our own time, its decoration and furniture hailing from the year 1700. Some seventy years younger is the room with the white furniture and the clavichord, on which one should notice the ivory keys. Amongst the men who have succeeded in forming and consolidating the Aarhus Museum, special praise is due to M. Peter Holm, who for years has had this matter at heart.

I fear the dry and cursory details to which I have felt compelled to confine myself in this article are but ill-fitted to arouse that interest in the subject which it so fully deserves. Still I hope some not too distant day will see the open-air museum transplanted into English soil, where favourable conditions for its growth simply abound.

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THE British Water-Colour Society has just been formed under the presidency of Mr. Burleigh Bruhl, chiefly for the benefit of water-colour painters who do not belong to any of the existing art societies of the United Kingdom. The rules provide for two degrees of membership—Associates and full members—and it is proposed to hold exhibitions twice a year in one or other of the principal art centres of the country. The Director and Secretary is Mr. J. Paul Brinson, R.B.A., of 54 Tilehurst Road, Reading, from whom particulars are obtainable.



OPEN-AIR MUSEUM, LYNGBY, DENMARK: PART OF AN OLD FARMSTEAD FROM NÄS, NEAR HESLEHOLM IN WESTERN SWEDEN

## MISS WILLEBEEK LE MAIR'S ILLUSTRATIONS FOR CHILDREN'S BOOKS.

IT is now more than three years since the sight of an attractively illustrated book of nursery rhymes in a Regent Street shop window aroused my interest in the charming work of H. Willebeek Le Mair, whose drawings have now become familiar through the enterprise of Mr. Willy Strecker, who as head of Augener Ltd., the music publishers, was quick to discern the genius of this young artist. Miss Le Mair's drawings are indeed full of technical accomplishment and are marked by a very rare and sensitive appreciation of all the unconscious grace and unsophisticated charm of childhood; and looking through a large number of her original drawings, as it has been my good fortune to do lately, one is at once struck very forcibly with three characteristics which one had already in a great measure recognised from those reproductions of her work which have so far appeared. Firstly, the pronounced feeling for decoration and the marked skill displayed in the harmonious elaboration of various details in the composition; secondly the exquisite quality of her line, which for all its extreme delicacy never wavers or betrays any hint of weakness or uncertainty; and lastly, the sweet sensitiveness to all the beauty of child life untroubled by any care for the morrow but passing happily like a beautiful dream in its faery world of toys and make-believe.

Since the days of Kate Greenaway, of whose work despite all its great charm one is often a little impatient—if it be not rank heresy to say so—I know of no one who has caught so well the pure spirit of childhood as Miss Le Mair; in her work one feels that the naturalness, the simplicity of children is interpreted in its most attractive phase, with no suspicion of any attempt to ape the manners of elders, no hint of precocity, no posing, no straining after an effect of studied artlessness.

A member of one of the oldest Dutch families, the artist, who is still quite a



## Miss Willebeek Le Mair's Illustrations

young girl, lives with her parents in a delightful house in one of the large cities of Holland, surrounded in her home with beautiful things ancient and modern, and dwelling in an atmosphere which breathes extreme culture and refinement. Her childhood's days were passed in a well-appointed nursery and amid surroundings which form the motifs for the interiors and the scenes depicted in her drawings. Thus she has enjoyed exceptional advantages, and while, of course, for this she must be congratulated rather than praised, what one can commend most highly is the admirable way in which she has availed herself of the artistic environment and of the opportunities she has enjoyed, so as to be able to produce drawings so perfect and so attractive.

Apart from her art Miss Le Mair is versatile in other directions: she is a great sportswoman, a linguist, is very gifted musically and devoted to dancing, which she has studied under M. Jacques-Dalcroze, and at her home she has a school of a dozen or so little children whom she teaches dancing, while in working and playing with them no doubt she finds material for the closely observed and charmingly drawn little figures so full of

movement and grace which we find in her decorative illustrations.

Intense and unflagging study would seem to be the key-note of her art; in all her drawings, not merely the children, but the graceful *décor* in which she places them so harmoniously, the original little dresses, their dolls, their toys, and all the details of the composition are true to life—are all, if one may so express it, accurate portraits. For instance, as a preparation for one illustration to an old nursery rhyme Miss Le Mair had a number of mice and studied them with almost the indefatigability of a Henri Fabre, making countless drawings and sketches of them before executing the finished drawings which represented the essence and sum total of all this laborious and close observation. In another, an illustration for "Oranges and Lemons," the background contains what are really careful *portraits* of the various church steeples in London of which the old rhyme tells, and the same care is applied to all, even the smallest, details of her works.

Through the courtesy of Mr. Strecker we are happy in being able to reproduce several of Miss Le Mair's designs, which show her admirable



"THE MULBERRY BUSH" (WATER-COLOUR)

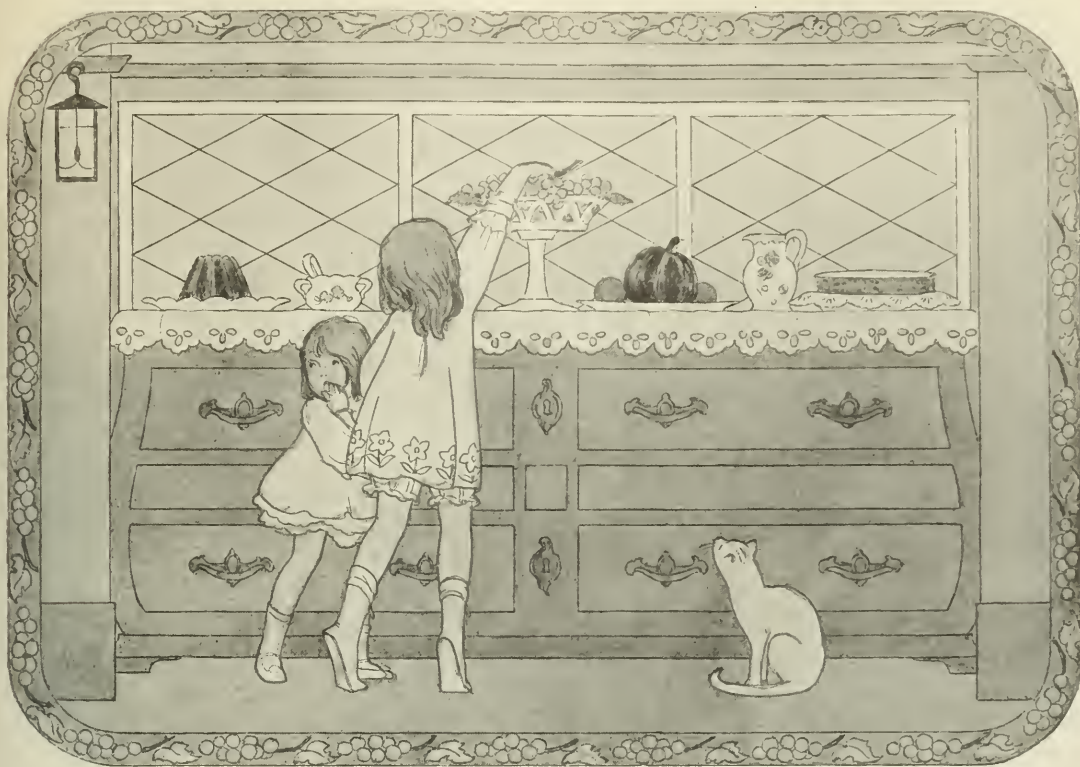
BY HENRIETTE WILLEBEEK LE MAIR

(Copyright Augener Ltd.)









"GREEDY" (WATER-COLOUR)

BY HENRIETTE WILLEBEEK LE MAIR



"THE NORTH WIND DOTH BLOW"

(Copyright Augener Ltd.)

BY HENRIETTE WILLEBEEK LE MAIR





"COSY CORNER." FROM A WATER-COLOUR DRAWING BY H. WILLEBEEK LE MAIR  
(Copyright Augener Ltd.)

qualities of draughtsmanship, her fertility in the introduction of pattern and borders into her work, her comprehension of draperies and materials which she depicts so simply and yet so convincingly ; while from the supplemental plate in facsimile one can appreciate her delicate and very harmonious colouring.

In Miss Le Mair's work a certain affinity can be discerned with the art of Maurice Boutet de Monvel, under whom, indeed, it was her earnest desire to study. With much wisdom, however, this great French artist urged her most strongly to work alone, to study direct from nature and to develop her own talent and personality untrammelled by any outside teaching. She is therefore entirely self-taught, and while unquestionably she must owe an enormous debt to her fortuitous circumstances, to the cultured and artistic *milieu* in which her lot is cast, she is to be praised highly for the ability she has evinced and sedulously cultivated to absorb the beauty of her surroundings and to infuse it with her own individuality in weaving these delicate fancies of line and colour, about which one cannot but write with enthusiasm.

One point in particular is with the artist of paramount importance ; she deplores the ugliness

and the grotesqueness which are often permitted to invade children's books. She would have nothing but what is of simple beauty in her work as in her surroundings, and while her deep and sympathetic comprehension of children makes her very keenly alive also to their humour, which is amply apparent throughout her work, she introduces nothing ugly or terrifying to mar her drawings.

Finally, to sum up and reiterate what it is that pleases one most in this delicate and graceful art ; it is the skill with which these decorative compositions are treated, the accuracy of draughtsmanship, the perfection of technique evinced in the exceedingly delicate and expressive line and the simple and beautiful application of the

harmonious colouring, and lastly—and this is possibly the most outstanding feature of Miss Le Mair's art—the rare grace with which she captures the beauty and fragrance of that tender blossom we call childhood.

ARTHUR REDDIE.

## STUDIO-TALK.

(From Our Own Correspondents.)

LONDON.—Few artists in our day have realised so fully as Mr. Morton Nance the picturesque charm of the wooden battleships which guarded our native shores in the days of old, and fewer still are entitled to speak about their characteristic features with the authority he has acquired by close study of the material now available. In numerous pictures and drawings of his, these forerunners of the men-o'-war of later days figure as the central motive, and his rare knowledge of constructional details has ensured a veracious rendering. That knowledge has, however, been most effectually displayed in the various models he has from time to time constructed. Three of these are in the Science Museum at South Kensington, and are often consulted by artists and designers in search of reliable guidance for their work. The



(Dowdeswells)

"MRS. G. H. JOHNSTONE"  
BY PILADE BERTIERI



certainty of handling. He showed, too, a composition, *Taking the Call*, which was scarcely less important as an illustration of his methods. Of the other paintings included in the exhibition the most notable were Mr. P. W. Steer's *Portrait*, *Carmina*, and *Marine*, the last a really exquisite study of a rough sea, M. Le Sidaner's effective colour arrangement, *La Rivière à Pont Aven*, *Crépuscule*, Mr. Frank Brangwyn's robust sketches *Market Place*, *Bruges* and *Dredgers in Dock*, and the three landscapes by Buxton Knight, all of them typical examples of his practice, but one of them particularly, the *Evening Glow*, a splendidly expressive record of nature. There was, too, a characteristic little *Still Life* by Bonvin; and Mr. George Sheringham's two fans and decorative panel represented this accomplished artist exceedingly well.

The two examples of wood sculpture which we reproduce are by a young Leeds artist, Mr. S. H. Whitworth, who is devoting himself enthusiastically to this branch of work. His methods are those of the sculptor; first he sketches out the subject, and then when the idea has developed he makes a rough model in wax from which the wood figure is cut, this being thereafter worked on to give finish to details which cannot be embodied with precision in the wax model. In small figures like those reproduced, neither of which exceeds twelve inches in height, far more care is of course required than for larger work, both in modelling and in cutting the wood, which in this case is white sycamore. Mr. Whitworth held a scholarship at the Leeds School of Art, and afterwards studied privately under various masters.

We also reproduce a tenderly modelled bust of a little Dutch girl by Miss Honora M. Rigby. This charming piece of work was exhibited in marble at this year's Salon of the Artistes Français in Paris together with a plaster statuette, *Fin de Jour*. Miss Rigby's work was also to be seen at the Société Nationale's Salon, where she exhibited two groups.

At the Curfax Gallery an exhibition by "Some Modern Artists" has just closed. These artists are post-impressionists, but their art is a logical outcome and not a reaction from impressionism. The group, which includes J. B. Manson, Lucien Pissarro, Malcolm Milne, Harold Squire, and Diana White, have this in common, that in contrast with English impressionism of the last generation they all paint in the highest possible key and make

the fullest use of variety of vivid colour. But they also wish to retain the sense of atmosphere. The defect in their work as a whole is failure in truth to the characteristic atmosphere of English country scenes which they otherwise naturalistically represent. The interpretation of Dorset scenery by Mr. Squire is in so high a key that one wonders to what palette he would have to resort to paint sun-illuminated Italian landscape. It is in such things as Mr. Malcolm Milne's *Roses in blue glass bowl* that we get the true beauty of this new art in its sensitiveness to pure colour and profound appreciation of colour as well as shape as a chief asset in design. Mr. Milne's instinct for colour is shared by Mr. J. B. Manson, perhaps the most sensitive painter of the group.

A welcome feature of the present day is the influence which art is exercising upon costume. The greatest extravagances of the moment are counter-



WOOD SCULPTURE

BY S. H. WHITWORTH



WOOD SCULPTURE

BY S. H. WHITWORTH

balanced by the gradual refinement of taste which is a result of the alliance between artists and costumiers. The Fine Art Society has been exhibiting water-colours by artists of the "Gazette du Bon Ton," and while the original drawings do not show to such advantage as the reproductions, as they appear in the Gazette, the exhibition was very fascinating.

At the Leicester Galleries Mr. L. Campbell Taylor has been exhibiting his paintings. His style is exquisitely neat and fastidious; he is capable of highly wrought detail without a dull or photographic result. He has a great feeling for interior genre, and this exhibition contained, in addition to successful landscapes, his best work in this vein. Mr. Campbell Taylor is a favourite with the public at the Royal Academy without conceding too much to popular taste. To many the clean, bright simplicity of the style of his interior painting is among its happiest qualities; but we are aware that some of this immediately appealing sparkle is attained through neglect of minor tones.

The sculpture by Mr. Jo Davidson at the same gallery, whilst often very reminiscent—*Earth*, for instance, of Rodin's *Eve*, while other pieces reflect the moods of Mr. Epstein—yet has a trait of its own in such pieces as that called *A Fragment*, in which an exceptional gift of conveying facial expression is apparent. This essentially fits the sculptor for the task of portraiture, and all that side of his exhibition was of arresting quality. A notable piece was the portrait of F. Derwent Wood, A.R.A.: its only fault being that it seemed to add to that artist's years.

At the Walker Gallery, in Bond Street there has been an exhibition of paintings by Mr. Jack B. Yeats. It is not for nothing, apparently, that the painter is the brother of a poet, since he shares the same temperament. Drawings of his with the pen betray a lack of flexibility in draughtsmanship, which also makes itself felt throughout the oil-paintings. But his art is animated by interest in life, and that



"JEUNE FILLE HOLLANDAISE" (MARBLE)

BY HONORA M. RIGBY





WALTER M. KEESEY  
1913.

CLARE GATE  
TO BACKS.

25

"CLARE GATE, CAMBRIDGE." FROM  
A LEAD PENCIL DRAWING BY  
WALTER M. KEESEY, A.R.E.

## Studio-Talk

power of response to the mood of nature which is typical of a West Irishman. The picture *The Last of the Corinthians* has the effect upon the imagination of good fiction. We cannot think of a painter whose art appeals so much through a "literary" quality which is yet in his case not to be confused with pictorial story-telling.

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Those people who are beginning to find the endless succession of etchings representing architecture a little monotonous, should be grateful to Messrs. Dowdeswell for introducing Mr. Clifford Addams as an etcher. The artist displays inexhaustible resource in the invention of composition, and has a range of interests that is exciting; and what is so much to the point, in *Bernhardt's Joan of Arc*, *Dordrecht Cathedral*, *Herald Building, Broadway N.Y.* and *The Van, Finchley*, we have an etcher who is entitled to take his rank at once somewhere near the top.

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We reproduce an excellent drawing from a sketch-book of Cambridge by Walter M. Keesey. Though primarily an architect, he has devoted

himself to pencil, and his work in this medium is characterised by admirable qualities of technique. Mr. Keesey studied at South Kensington and is now on the staff of the Architectural Association, Westminster. Besides his work in lead-pencil he has lately turned his attention to the copperplate and has executed some etchings which evince much feeling for purity of line and skill in composition. In February last he was elected an associate of the Royal Society of Painter-Etchers and at the recent exhibition of that society was represented by four works, of which *Westminster*, one of his best plates, together with two others, was well hung at the Royal Academy this year.

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The Baillie Gallery held in June and July an exhibition of the paintings and drawings of Mr. Austin O. Spare. Mr. Spare is one of our most finished pen-draughtsmen with considerable power of imaginative invention, and a taste for satire. His illustrations are among the best of their kind to-day; but depression and mistrust of beauty too often have seemed to prevail as the spirit of his work. In the recent exhibition these clouds had,



"THE ROAD TO WENGEN"

(See *Edinburgh Studio-Talk*, next page)

BY EMILY M. PATERSON, R.S.W.





"THE GREEN SHIP"

BY EMILY M. PATERSON, R.S.W.

we were glad to observe, lifted a little, with corresponding gain to the effect of the artist's work.

Messrs. James Connell and Sons showed water-colour drawings and etchings last month by Miss Katharine Cameron, R.S.W. The artist does not trust entirely to water-colour in landscape but defines her outlines in pencil and chalk—a variation of the diluted ink line of the old English water-colourists. Her landscapes are colourful and atmospheric but also clearly and firmly drawn and most interestingly composed. Her flower-pieces make an immediate appeal from their careful regard for decorative success; it is only on close inspection that we sometimes miss in them the sympathetic apprehension of volume and weight in petal formation which is the secret of the greatest flower-painting.

Mr. Edward Chappel's exhibition of moods of nature, at the Mendoza Galleries, should be mentioned among recent exhibitions. Small panels like *The Blue Vase*, *The Old Cottage*, *Noon*, *A Sunny Spring Day* and the one or two larger canvases, represented to advantage an artist whose work has arrested attention in the periodical exhibitions of the International Society.

EDINBURGH.—Miss Emily M. Paterson, R.S.W., has recently held an exhibition of her water-colour drawings in the New Gallery, Edinburgh, consisting of over a hundred examples of Dutch waterways, Venetian views with shipping, Picardy and Breton landscapes, Alpine winter scenery, and the rose-tinted *aiguilles* of the Dolomites. To interpret these varied manifestations of Nature successfully requires not only very considerable technical skill but an appreciation of the subtleties of Nature and the effect of light on colour under very different atmospheric conditions. That she has been equally successful would be too much to say, but she has at least striven to express Nature as she saw her and has never lapsed into mere superficial renderings. Where she has erred has been in over-emphasis of effect of humid atmosphere on form in some of her larger Dutch and Venetian pictures, striving after results that could be better attained in oil than in water-colour. In other cases, notably in some church interiors, she has struck just the right note, realising the grandeur and dignity of some of the earlier forms of ecclesiastical architecture and suppressing detail to realise massive proportion. Her pictures of shipping at Venice show a strong sense of composition and colour with brilliant notes, and those

of Swiss mountain scenery are thoroughly typical and realise the grandeur of effect that one looks for in such subjects.

A. E.

PARIS.—Every year during the months of June and July M. Georges Petit organises in his galleries an important exhibition devoted to the work of a contemporary artist whose talent is most worthy of the honour. We have thus had some very fine exhibitions of the art of Raffaelli, La Touche, Besnard, and Cottet, and now this year it is René Ménard, who has achieved a veritable triumph with about one hundred and fifty works, selected from his most important productions of the past five-and-twenty years. Ménard's principal pictures have already been reproduced in *THE STUDIO*, and it would therefore be a work of supererogation to revert to the characteristics of this very fine and very noble talent, which represents in our epoch the purest classicism unmarred by any of those faults which one is accustomed to refer to as academism. What I should desire to give here is a rapid *coup d'œil* over the exhibition as a whole. It is interesting to have seen a *résumé* of all the different inspirations of the painter, and to have had an opportunity of

judging with what a masterly sense of harmony his work has developed and his style has been evolved.

It was with no little emotion that I saw once more the whole series of studies of antiquity by Ménard; for he also, like Claude Lorrain and Poussin has given us admirable visions of classic landscape—Ægina, Agrigentum, Paestum, Corinth and other scenes which by their sentiment and noble lines are comparable to those of Sicily or of Greece, such as Corsica, Frejus, Aigues-Mortes and certain Breton moorlands of imposing character.

What struck me particularly in this exhibition was the perfect accord which exists between the conception, the style of René Ménard and his methods of execution. For if he seeks out the eloquent scenes which I have just enumerated he depicts them, as colourist and draughtsman in a manner which gives way in no respect to his imagination. Nothing could be more beautiful or more powerful than the sparkling golden hues of the painter's palette, than his firm and unerring draughtsmanship. We reproduce here three of his drawings which appeared to be particularly admirable and in which one can appreciate the



"L'ACROPOLE"

FROM A DRAWING BY RENÉ MÉNARD



strong and beautiful construction which the artist knows so well how to give to his compositions.

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This exhibition also contained some very fine landscapes executed in either oil or pastel, such as the *Marais de Grimaud* or the *Forêt en automne* and divers Venetian scenes, but lack of space made it impossible to include Ménard's large decorative compositions, though many sketches and studies served to remind us of his great and noble paintings in the École de Droit, the Sorbonne, and in the Savings Bank at Marseilles. The exhibition achieved a great success with both artists and lovers of art. The former have hailed in Ménard, and rightly so, an artist who sheds glory upon the French school and French genius; the others have enthusiastically acquired all the works which were for disposal in this superb ensemble. H. F.

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In looking over the recently issued volume of "L'Œuvre Gravé et Lithographié de Steinlen," fascinatingly compiled by M. E. de Crauzat, one gets an amazing idea of the vast amount of delightful work Steinlen has done. From his abundant knowledge of nature and humanity he weaves gay and tragic aspects in all mediums with an equality of greatness, and be his subject etched

or executed in pen, pencil, chalk, or paint, it is always admirably wedded to whichever of the five mediums he may have chosen as his means of expression. Apart from his brilliant technique and design, there are in his work vital elements which appeal to all, whether they be among the most academic enthusiasts or ultra modern in their sympathies. Though he is an indefatigable worker from nature, it is not in his direct and learned transcripts that one finds the real Steinlen, but in those works in which the gathered facts have been leavened through his mind and memory, creating as it were a new nature, and it is to these that the drawing of *The Vagabond*, here reproduced, which was done with a reed pen in brown ink, belongs.

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The transformation which has been effected in the Pavillon de Marsan in order to house the exhibition of British Decorative Arts must evoke the unqualified appreciation of all who know how limited is the exhibition space it affords and the lofty proportions of the galleries. The original height to the roof lights has been considerably lessened by an intervening material forming a velarium decorated with zodiacal signs; the scheme and colour of the designs giving a certain subdued golden light to the interior, which is so arranged



"CAVALIERS SOUS BOIS"

FROM A DRAWING BY RENÉ MÉNARD









"LES CHANTEURS BUCOLIQUES"

FROM A DRAWING BY RENÉ MÉNARD

with a pulpit, a tomb, altar, and reredos at one end and the side walls prominently hung with leaded glass cartoons, as to convey the impression on entering that one is on the threshold of some ancient chapel. At fitful intervals openings lead off into side passages and a number of rooms have also been most appropriately constructed to show to advantage the exhibits they contain.

As a retrospective exhibition with a predominance of work which one associates with the early days of the Arts and Crafts revival in England, nothing but praise can be bestowed upon it. Many of the exhibits, however, which bear a more recent date, though excellent in craftsmanship, show no natural development or real progress, but merely that the designers are content to borrow from the past. With the notable exception of the fine collection of cabinet work shown by Ernest Gimson, the furniture throughout the exhibition is disappointing. It would have been more influentially interesting if some of the space it occupies had been given to the complete furnishing of one or two rooms, say, by Baillie Scott, whom I notice is not represented, or by Charles Rennie Mackintosh, whose work has perhaps had a wider influence on the

Continent than that of any other of the moderns who have a much larger representation in the exhibition, the one small scale drawing on tracing paper by which Mackintosh is represented being a very early expression of his talent.

The exhibition is indeed very sparse in representative modern work. Mr. Voysey has a very modest exhibit and such men as George Walton, E. L. Lutyens, Walter Cave, Oscar Paterson, George Logan, John Ednie, &c., show nothing. Examples of glass cartoons and designs are numerous and reminiscent; executed examples few and ancient. In almost all instances the primary quality of the material is ignored, the result being a number of painted pieces of glass held together by leads. However, as most of the work shown is of an ecclesiastical nature any adverse criticism must necessarily be qualified, as church building still adheres to Gothic aspirations, but when one has to look at a design three times to make quite sure it is not a small coloured replica of a window in Chartres Cathedral there cannot be anything very British about it except a shrewd capacity for adapting the art of other nations. It is this spirit, too, that seems to be most pronounced throughout



the exhibition and to call much of it the Arts and Crafts of Great Britain is erroneous. If there is an effect there must have been a cause, and I have no doubt that the system of granting bursaries to School of Art students so that they can tour Europe and send back monthly instalments of their cribbings to qualify for their monthly allowance has much to do with the ultimate harvest England reaps.

Technically there is little in the exhibition that one can find fault with: the craftsmanship is delightfully perfect and in the smaller work, such as the jewellery and enamels, most admirable, especially attractive being some necklaces and enamel triptychs by Mrs. Traquair, the remarkably fine cloisonné enamels of Harold Stabler, various examples of jewellery by Henry Wilson and fascinating silver work by J. Paul Cooper, and those interested in needlework and embroidery will find much to attract them in the knowledge displayed in the unfinished panel *Orphée* by Miss Moxton and the panel entitled *Gloria* by Miss Ann Macbeth. Then there is a little room one must not forget which contains some delicately decorative water-colour drawings on vellum by Mrs. Mackintosh; and in this room, too, the work of Jessie M. King could not be shown to better advantage for light and arrangement. Here also is an excellent display of fans and decorative paintings on silk by George Sheringham, pen and ink drawings by Miss Annie French and some remarkably good loan examples of the work of Charles Conder, while in the adjoining rooms one can fully satisfy one's early delight in the work of Walter Crane. Amongst the more recent work shown I was especially attracted by four little simple coloured wood engravings by Maxwell Armfield, the prints of Allen W. Seaby and F. Morley Fletcher, and the lithographs of G. Spencer Pryse.

In pottery a good deal of energy and colour appear

to me to have been wasted on ungainly shapes and senseless ornamentation. Amongst the most unique examples of research and attainment the exhibits of Messrs. Pilkington are unrivalled, and there are also some particularly interesting examples by William de Morgan and W. Howson Taylor, while in table glass there is nothing to quite compare with that shown by James Powell and Sons. But if one were to predict any decided influence that may be the outcome of the exhibition in France it would be from the section devoted to printing. In it are shown many exhibits of uncommon interest, though one feels that in the illuminated pages and decorations mediæval influence is too pronounced. If French design does dip largely into the past it has a certain independent character of its own, and it is the independence of Britain's designers one would have liked to see more of in the exhibition.

E. A. T.

**B**ERLIN.—The Schulte Salon has been showing the work of the Munich painter Edmund Steppes. An inborn flow of feeling tinged with a shade of melancholy pervades this work, whether the human figure or



"MOUNTAIN STREAM"

(Schulte Salon, Berlin; Photo F. Hoefle, Augsburg)

BY EDMUND STEPPES



*(Schulte Salon, Berlin—  
Photo F. Hoeft, Augsburg)*

"EVENING GOLD." BY  
EDMUND STEPPES



landscape be his subject. One discerns in it the influence of Dürer and Thoma; at any rate, it is typically German. Steppes is the painter of silence. He loves the quiet valley and the lonely mountain tops: he is attracted also to solitary trees, especially when they have a bizarre silhouette. Bright sunlight is not to his taste, he prefers the subdued light of dawn, evening, and moonlight. Evidences are present in his art that he is not averse to modern modes of expression, but he loves to persevere in his own style. Steppes is a Bavarian, and he attended the Munich Academy, but he prefers to be considered a self-taught artist, as he learned most from nature and the old masters. He won the State gold medal at Graz, and his paintings and other works are to be found in many German public collections.

The talent of Ernst Aufseeser, which was bound sooner or later to attract attention, has procured him a call to the Kunstgewerbe-Schule at Düsseldorf, where he has now taken charge of the class of Prof. Ehmke. His eminent ability as a designer who combines inventiveness and facility of visualising decorative compositions with a sound knowledge of historical ornament and love of actuality is sure to have a favourable influence on craft students. The Deutscher Werkbund's exhibition at Cologne shows some of his latest achievements and also his pupils' works. In the Tea-House of Prof. Kreis, the only building which will remain standing after the exhibition, Aufseeser has provisionally arranged the Munich Marionette Theatre, which is to be used as a café after the close of the show. Here the black and pink tiles of the walls, the green and black frieze on a white ground, the ceiling reliefs, the black silk curtains with vermilion applications and the stage with its varnished vermilion frame, have assisted in the picturesque decoration of a ceramic interior. His black and white drawings in the Haupt Halle with their firm yet loosely interwoven line-work bear witness to a skill of draughtsmanship comparable to that of the old Netherlandish wood-cutters and engravers. In them the pictorial capacity, the originality and the rich fantasy of the artist are summed up.

Mons. T. Grandjouan, a gifted draughtsman of the impressionistic

school of Paris, is now dedicating his talent entirely to a study of the dancing-art which Isadora Duncan and her sister Elizabeth expound by example and precept. He lives at Darmstadt so as to be able to study his favourite models in the school carried on by Elizabeth Duncan, and his hand essays to capture their instantaneous movements together with the atmosphere of circumfluent light and air. The exhibition of his work at Messrs. Friedmann and Weber's also introduced the artist as a characteristic delineator of Venetian street scenes. J. J.

VENICE.—The exhibition which was inaugurated on April 24 is the eleventh in order of these most successful biennial displays of art organised by the City of Venice, and it fully keeps up to the level of previous years, both in the number and quality of the works exhibited. The quantity is, in fact, so great that in a brief survey such as is here given only the works of primary importance can be noticed. I shall therefore touch but cursorily upon the Pavilions of the Nations before passing to a notice of Italy's contributions, from which our illustrations are drawn.

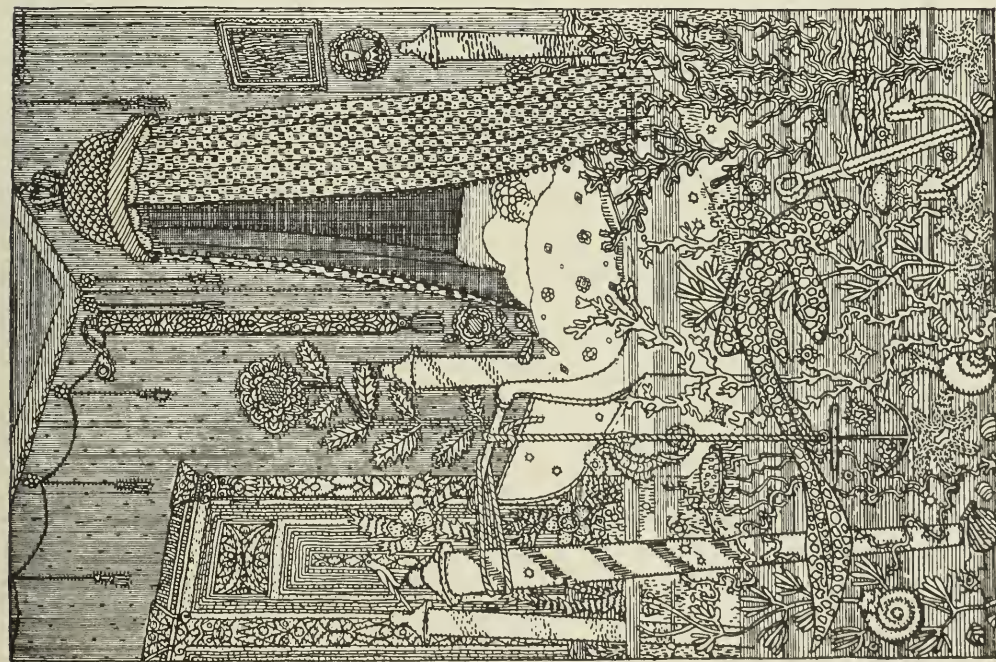
Among these pavilions, that of France this year, as before, claims a leading place, and this year again its chief interest centres in four excellent individual exhibitions. Emile Bourdelle is a sculptor of power,



"HELD UP"

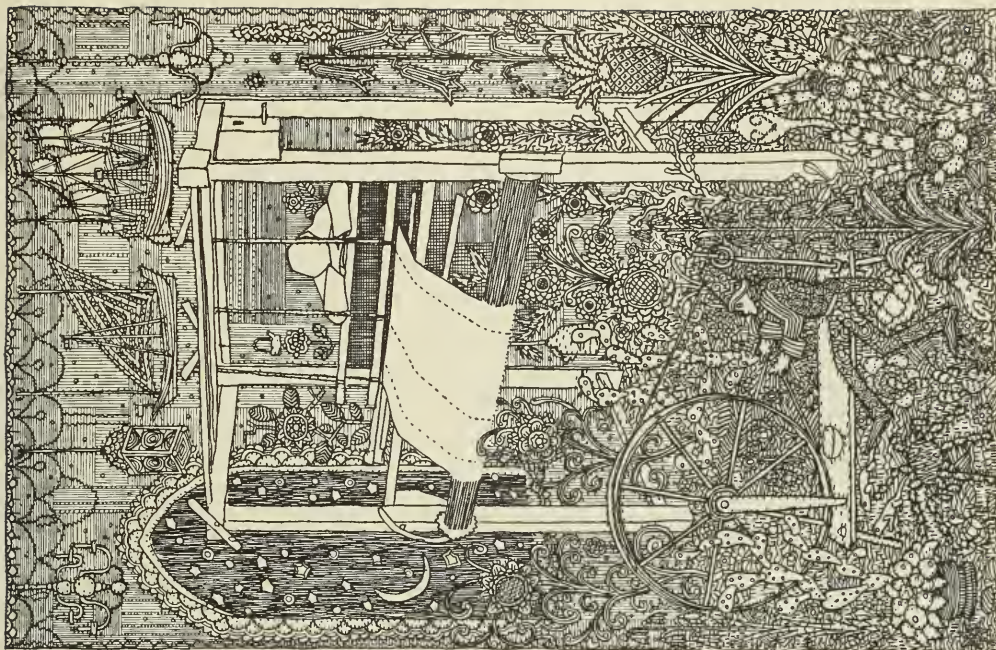
PEN DRAWING BY ERNST AUFSEESER





"A VENETIAN DREAM"

PEN DRAWING BY ERNST AUFSSEKER



"THE WEAVER'S DREAM"

PEN DRAWING BY ERNST AUFSSEKER





(Friedmann and Weber's Salon, Berlin)

STUDIES OF DANCERS  
BY J. GRANDJOUAN

of passion and originality, and his thirty-two works exhibited here are a revelation of his mastery. Nor less so in the next room are the paintings of M. Paul Albert Besnard. Here we have a real presentment of India, with her marvellous pictorial possibilities. All the warmth and colour of the East come before us most vividly presented in an art which we approach even more intimately in the seven frames filled with little pen-and-ink studies, coloured sometimes with wash.

The British Pavilion shows a marked improvement on that of two years back. The impression from the first is satisfactory: in the entrance-room a large canvas by Mr. Lavery (*The Amazon*) meets the eye at once, with on the one side Mr. Charles Sims's *Island Festival*, with its delicious flesh tints of the nudes, Mr. Talmage's *Self-portrait*, and Mr. Cecil Rea's charming *Secret of the Stream*; on the other, Mr. J. J. Shannon's portrait of his daughter, *Kitty*. Elsewhere we find Mr. Anning Bell, Mrs. Laura Knight (*Dawn* and, among the water-colours, *The Gipsy-girl Bathing*), Mr. Harrington Mann,

Mr. Gerald Moira, Mr. G. F. Kelly, and among the water-colour and tempera exhibits Clara and Hilda Montalba, Mr. Russell Flint, and Mr. Charles Sims. Sir Alfred East's painting here brings back to us the keen interest which this fine artist took in these exhibitions of Venice, as well as those of the Water-colour Society of Milan.

In the British Pavilion, though there are two individual rooms, the effect of the whole is fresh, varied, interesting. In that of Germany, on the other hand, under the same conditions, the whole effect seems monotonous, though here, too, some admirable paintings are to be seen, such as the brilliant *Leda* of Hugo Vogel in the first room, a masterpiece of *plein-air* treatment of the figure, the paintings of Kolbe, Ackermann, Max Schlichting, and the portraits of Harry Schultz and Schuster-Woldan, while among the sculpture a bronze figure of a little girl by Lewin Funcke is quite charming.

The Russian Pavilion has come into being this year, having been opened by the Grand Duchess



"FÊTE AT TEULADA (SARDINIA)"

(*Venice International Art Exhibition*)

BY GIUSEPPE BIASI



## Studio-Talk

Vladimir on the last day of April; and it is most appropriate that Kustodieff's admirable portrait of this munificent patron of Russian modern art should occupy the centre of the large room. The Pavilion itself is attractive with its little balcony overlooking the lagoons. The long and terrible winters of Russia, not without their own beauty, find expression here in the snow scenes of Bialinski and Stalitz; and her peasant life in pictures by Butchkuri, Kulikoff, Fechin (a kind of Brangwyn in Russian art), Kolesnikoff and Saidenberg. Figure-subjects of interest are *The Green Dress* of Nicolai Kusnetsoff, the *Salomé*, decoratively conceived, by Suremiantz, and the wonderful study of an *Abbess* by Kustodieff, which comes from the Museum of Fine Arts at St. Petersburg.

Briefly glancing at the Pavilion of Hungary with the paintings, strong in key, of Csók and Ferenczy and that of Belgium, where Van Rysselberghe, with his luminous nudes, fills all one side of the large room, with the weird art of James Ensor to face him, and where also there is some excellent sculp-

ture by Victor Rousseau and Wouters and an interesting series of medals by Armand Bonmetain, we come to the Italians and other nations whose contributions are shown in the great central building. Here, in the cupola and central salon, we have the decoration, light in key and brilliant in treatment, of Galileo Chini, whose work in Siam, where he was commissioned to decorate the throne-room of the Royal Palace, we shall find later in the room set apart for his work in Sala 25; and around this central hall are the sculptures, monumental in their archaic severity of technique, of Ivan Mestrovic, the Croatian sculptor.

In one of the rooms grouped around the central hall we find a most interesting exhibition of the art of Hermen Anglada. There are seventeen of his paintings, all single figures, all posed more or less conventionally, all in rich costume, and most of them Spanish in character. If we try to analyse their attraction we shall find it in the extraordinary charm of colour, as distinctive a note here as in the art of Innocenti, and as strangely attractive. The



"THE DOGANA, VENICE"

(Venice International Art Exhibition)

BY GUGLIELMO CIARDI



*(Venice International Art Exhibition)*

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"THE WANDERER." BY  
ANTONIO DISCOVOLO



## Studio-Talk

next room contains Arturo Noci's clever portrait, a little crowded into the canvas, of the actress, *Lyda Borelli*, with a suggestion of Lavery's influence, and his delightful vision of Terracina, with purple distances and a strip of deep blue sea. Near by the Venetian, Zandomeneghi, who, like Boldini, has been for many years settled in Paris, occupies a room with his paintings which, though they may seem sometimes a little old-fashioned, are always sound in technique. In an adjoining room a group of Spanish artists—Benedito, Chicharro, and the brilliant Sorolla—provide an interesting display, and a little further on we come to the richly decorative paintings of Frank Brangwyn.

I have mentioned Felice Casorati already with sympathy in my notice of these Venice exhibitions, and this year we find the young Veronese painter represented by three works of a distinctively symbolic character, of which *The Milky Way* is the most attractive in colour and treatment: while near him are Maurice Denis and De Stefani, Guido Trentin, and other Veronese painters who seem to follow somewhat the lead of Casorati. Bezzi appears to great advantage this year in Sala 2 with nine landscapes which are full of poetry, and in the same room are Battaglia, Giacomo Grosso (in whose large canvas, *Le plaisir du Roy*, the nudes reflected in water are treated with admirable mastery), and a clever bronze, *Girl Looking at Herself in the Water*, by Portanova. Near this work is Pietro Canonica's marble *Portrait of Princess Clotilde of Savoy*, and elsewhere the exhibition contains excellent examples of work by other Italian sculptors, such as Bistolfi, Dazzi (a *Pietà* very Michelangesque in conception), Cataldi (a

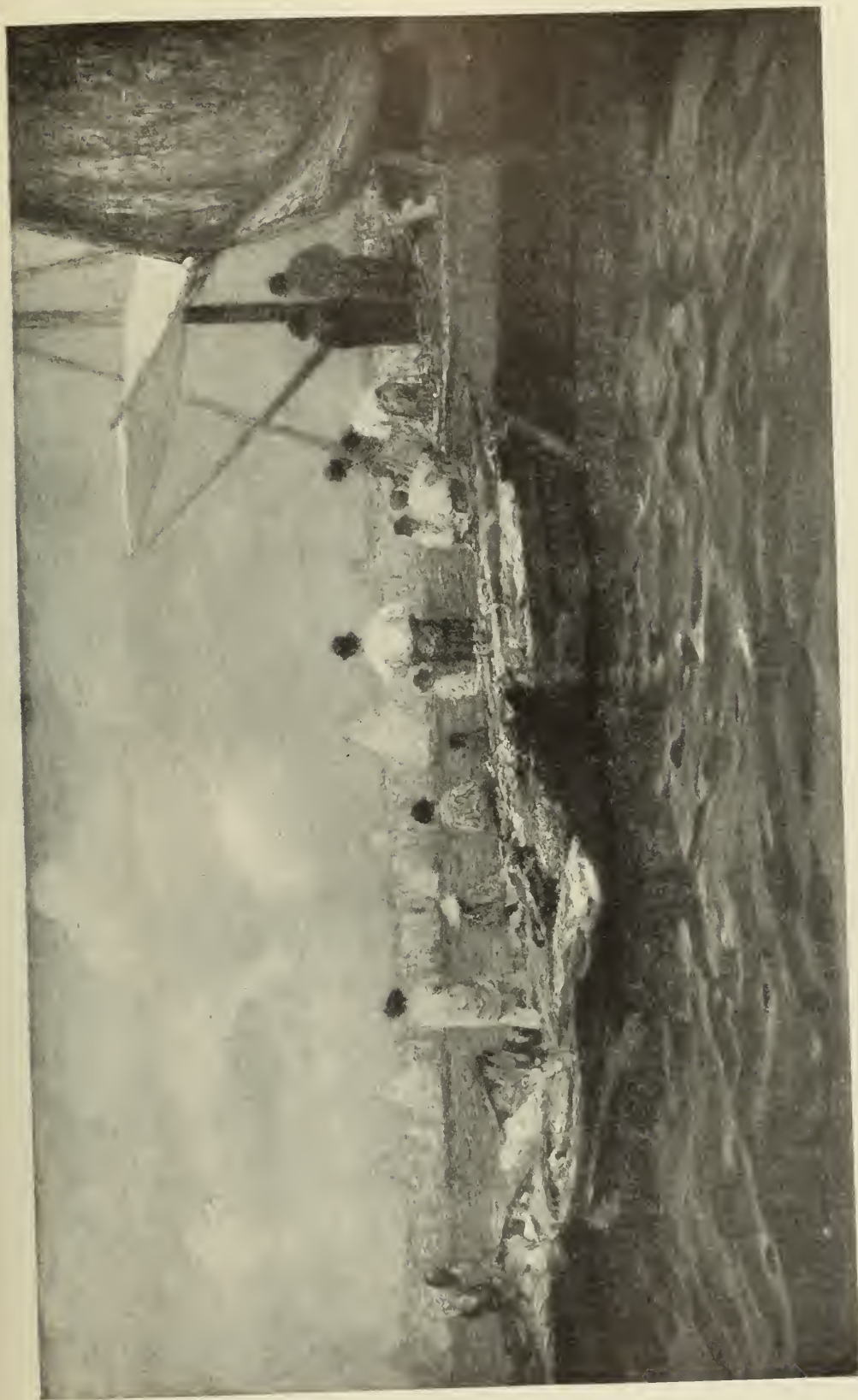
female nude finely suggestive of form emergent from the marble), and Graziosi, who shows a clever crouching figure of a girl. In Sala 19 we encounter a group of interesting painters—Italo Brass, brilliant as ever in his *Fireworks* and *The Masks are Passing*; Onorato Carlandi (*A Summer Night on Monte Amiata*), Martini with his pastel *Portrait of the Marchesa Casati*, Ferruccio Scattola (*On the Lagoons*), and the sculptor D'Antino in his delightful little bronze of *Rirì*, and lastly, Hans Lerche's marvellous coloured glass, and his portrait medallions of the present Pope and his predecessor, which are admirable, and reveal him as a sculptor of very high merit.

One of the successes of this exhibition is the



"ON THE BACCHIGLIONE"

BY VETTORE ZANETTI ZILLA  
(*Venice International Art Exhibition*)



"THE OPEN HARBOUR"  
BY PIETRO FRAGIACOMO

(*Venice International Art Exhibition*)



series of eighty-one tempera paintings by Aristide Sartorio who, like Cataldi and like the late Henry Coleman, is an enthusiast for the Campagna of Rome, and has devoted these last years to the revelation of its beauties which he gives us here. All the life of the Campagna develops itself in these paintings. We see the sheep arriving from the mountains, their midday rest, their return to the fold, then the buffaloes dragging great blocks of travertine, or roaming at large in the swamps, and

most beautiful of all—the moon rising over the waste of marshes. Next to this fascinating room we have one no less attractive, in which Ettore Tito, in a brilliant series of paintings—portraits, mythological subjects and scenes of modern Venetian life—reaffirms his position as *capo-scuola* and leader of modern Venetian art. Among the portraits, that of his wife (*On the Beach*) is admirable, and the exuberant vitality of his art expresses itself among the country scenes in those in which his own children take part—*The Beach of Balleria* and *Banks of the Brenta*—as well as in the great canvas of the rebuilt Campanile (*25 Aprile, 1912*), and such mythological scenes as *Centaur and Nymphs* and *The Amazons*, in which he depicts wild girls with floating hair riding astride even wilder horses.

Lastly, we have the sculpture of Medardo Rosso, the paintings, eight in number and as fine as ever, by Mancini, the beautiful colour-schemes of Galileo Chini, taken entirely from his visit to Siam, the quaint fancy of Paolo Sala in his *Ancestors* and *Ave Audaces!* where the penguins seem to discuss the explorer's fate: the Venetian art of Zanetti Zilla, the Tuscan country-life of Gioli, and the rich colouring of another Tuscan, Plinio Nomellini. Even so, I have not exhausted my list. Among the Venetians, Miti-Zanetti (*Nocturne*), the Ciardi family—Guglielmo, Giuseppe and Emma (*Airs and Graces*), Fragiaco, *Zezzos*; among the north Italians Fratino, Falchetti (*Morning Eclogue*), Bosia, Previali, Leonardo Bazzaro, Emilio Gola, Borsa; and among the Romans, Lionne and

Innocenti are represented by excellent work, as in sculpture is Maria Antonietta Pogliani with her bronze nude and charming rose-tinted marble of a child.

The Venice Exhibition of this year has two points in its favour, which it is far from easy to combine. It is original, in that it strikes at new paths in art and opens new vistas; and it is at the same time marvellously inclusive—as may be seen from the pretty extensive list that I have here given of all the best progressive elements in modern Italian art.

SELWYN BRINTON.

**V**IENNA.—A recent exhibition at the rooms of the Society of Women Artists of Austria (*Vereinigung bildender Künstlerinnen Oesterreichs*) showed that the members are very earnest in their endeavours to uphold the prestige of the Society. The exhibition comprised one hundred and forty items, and those which belonged to applied art gave another proof, were one needed, of the undoubted talent and inborn feeling for decoration possessed by these young Austrian women. The chief exhibitors of work of this kind were Johanna Meier Michel, who in a comparatively short space of time has gained a foremost place in her own special line of art—small bronzes and ceramic figures; Helena Johnova and Rosa Fuchs, who are both engaged in the production of interesting ceramic work; Sophie Naske-Sandor, whose speciality is jewellery and



"OLD VIENNESE COURTYARD"

COLOURED DRAWING BY ELLA ROTHE  
(*Vereinigung bildender Künstlerinnen Oesterreichs, Vienna*)



"SEAPORT"

TEMPERA PAINTING BY MINKA PODHAJSKA  
(*Vereinigung bildender Künstlerinnen Oesterreichs*)

*Mother and Child* is an expressive rendering of maternal devotion; Ella Rothe, who in her coloured drawing *Alt-Wiener Hof*—one of three exhibited by her—has chosen as her theme one of those old-world corners of Vienna which are rapidly vanishing; Olga Brand-Krieghammer, who has a penchant for bright-hued flowers; Angela Adler, Hedwig Neumann-Pishing, Johanna Freund, Lila Gruner, Grete Wieden-Veit and other painters, while among the exhibitors of etchings, drawings, and lithographs reference should be made to Marie Ressel, Elizabeth Laske, Marianne Frimberger, Mariska Augustin, Berta Czegka, Marianne Hitschmann-Steinberger, and Magda von Lerch.

A. S. L.

enamelling, and who has not only served her apprenticeship in these crafts but has worked as a journeywoman in France, Germany, Sweden, Holland, and other countries and Ella Briggs-Baumfeld, who practises as an architect; she showed a boudoir which though somewhat glaring in its colour-scheme was yet well designed, well arranged, and pleasing in its details.

The pictures and drawings formed a varied display, and one was glad for once to see but few portraits, the most notable of these being Rosa Frankfurt's study of a man's head remarkable for its characterisation, Baroness Helene Krausz's portrait of an old man, excellent alike in handling and interpretation, and Luise Fraenkel-Halm, who showed a portrait of a little girl with a background of gay flowers. Minka Podhajska, whose beautiful toys will be remembered by many readers of *THE STUDIO*, is also a painter of fine feeling, as witness her *Seaport*, here reproduced. Frau Harlfinger-Zakucka, also of note as a creator of toys, likewise showed some very interesting landscapes handled in an individual manner. Other artists whose work calls for mention are E. Leuze-Hirschfeld, whose

## REVIEWS AND NOTICES.

*The Art of the Great Masters.* FREDERICK LEES. (London: Sampson Low, Marston and Co. Ltd.) £2 12s. 6d.—This essay is written on the art of the great masters as exemplified by drawings in the collection of Emile Wauters. The book contains a very large number of reproductions made with exceptional delicacy, and it is the greatest names the world has known that are represented. Whilst everything is written round the drawings, the history of Italian and Flemish art is developed in the text in such an interesting manner that the book becomes of the utmost value to a reader entering upon the study of the old masters. In his introduction the author has something to say which reflects the considered opinion of many critics to-day in regard to the future of art. He points out that we are now face to face with a situation similar to that which confronted Ingres when, revolting against the art to which his fellow artists were resigned, he discovered nature—which remains the inexhaustible source of beauty—through the masters of the Renaissance, Masaccio and Raphael. He felt the necessity, says the author, using Ingres'





"MOTHER AND CHILD"

BY E. LEUZE HIRSCHFELD

(*Vereinigung bildender Künstlerinnen Oesterreichs*)

own phrase, of "striking the hydra to the ground." The hydra was all those deformities in paint which had appeared at the Salons since 1822. "The severe description which Ingres introduced, his return to nature, the integrity of his drawing, had on all those who came afterwards a mighty and secret influence."

*A Short Critical History of Architecture.* By H. HEATHCOTE STATHAM, F.R.I.B.A. (London: B. T. Batsford) 10s. net.—The special object of this manual is, to quote the author's own words, "to give a concise history of the development of architectural forms and styles in such a manner as to render it not a mere statement of facts in chronological order, but a critical commentary on the merits and weaknesses of the various styles and buildings described and illustrated, thus inviting the reader to consider what are the influences, and what the treatment of design, which go to produce good or bad architecture." Thus instead of dealing with the subject in the manner commonly adopted, by cutting up architecture into chapters of national styles, the author throughout directs attention to

general and vital characteristics and the factors which have given rise to them, dwelling at considerable length on those periods during which an architectural style is, as it were, in the making, for, as he rightly observes, "every building that ever existed of which the design is of architectural importance, owes its form and its details, more or less to something less complete that has preceded it." As the result of this method of treatment we have a history of architectural development from Ancient Egypt onwards which the reader, whether professional or layman, can follow with real interest and understanding, and even the headlines are so framed from one page to another as to convey the pith of the discourse. The author writes in an easy, fluent style which is rare in treatises of this kind, and while we are left in no doubt as to his wide range of knowledge, his exposition is commendably free from that display of technical erudition which so often deters those who are not professionally interested from pursuing the study of architecture. An important feature of this history is the extensive series of illustrations—over six hundred in number—which throughout are *en rapport* with the text and well printed.

*Étude sur les Livres à figures édités en France de 1601 à 1660.* Par M<sup>lle</sup>. JEANNE DUPORTAL, Docteur ès lettres. (Paris: Librairie Honoré Champion.)—This scholarly work deals with book illustration in France during the first sixty years of the seventeenth century, a period of great interest in the history of etching and engraving. Throughout the sixteenth century the wood block had held full sway in the realms of book illustration, but with the seventeenth century came the decline of wood engraving, and it soon became quite *demodé*, while the copperplate became increasingly popular. The author makes a plea for the illustrations of this period, and, though they have been reproached for possessing neither the naïve charm of the wood prints of the sixteenth century nor the grace of the vignettes of the eighteenth, it would be surprising to find them devoid of interest at a period when books were being eagerly sought for in France, when great libraries and print collections were being formed, and French books were the manuals of politeness for all Europe. After an account of the laws governing the publication of illustrated books and the rigorous

censorship to which all such were subjected in the seventeenth century, Mlle. Duportal proceeds to a discussion of methods and of the work, both religious and secular, of the artists who flourished at this period, in particular the draughtsmen Daniel Rabel, Claude Vignon, and the engravers Thomas de Leu, Léonard Gaultier, Michel Lasne, Claude Mellan, Abraham Bosse, Grégoire Huret, Stéfano Della Bella, François Chauveau, and Robert Nanteuil. The letterpress is illustrated by forty-five fine reproductions in facsimile of the original engravings (among them a superb work *Constantinople*, engraved by Nicolas Cochin after G. de la Chapelle from the latter's *Portraits des Dames de la Porte* published in Paris in 1648), and the volume is supplied with appendices giving a list of the principal draughtsmen and engravers, the chief publishers of the period, a bibliography and index. The work bears evidence of profound research and a wide knowledge of the subject.

*Geschichte der Gartenkunst.* VON MARIE LUISE GOTHEIN. (Jena: Eugen Diederichs.) 2 vols., stitched, 40 marks, cloth, 48 marks.—In these two volumes, containing between them not far short of a thousand pages, the author has courageously essayed to trace the history of the art of gardening from the earliest times of which any definite records are available down to the days in which we live. A task of this magnitude demanded infinite patience and perseverance for its satisfactory performance, and the successive chapters make it abundantly clear that the author is well endowed with these virtues. The numbered notes appended to each volume, giving the sources from which the statements in the text are derived, furnish indeed ample evidence of the extraordinary range of her researches, and the care she has bestowed on the preparation of the book entitles her to the grateful acknowledgment of all students of this fascinating subject. Her work, however, reviewing as it does the development and progress of gardening among all the civilised races, ancient and modern, beginning with the Ancient Egyptians and ending with the author's compatriots of to-day, has a greater significance which cannot fail to be appreciated by all who study the evolution of art in its widest sense, for the truth that emerges from this historical survey is that gardening is in its highest development a fine art. In its incipient stages amongst savages and semi-civilised races—with which, however, the author does not deal in this work—the economic or utilitarian motive is almost exclusively operative, if not wholly so, but with advancing civilisation we see the æsthetic factor gradually coming into play

until at length it assumes the chief rôle, or perhaps it would be more correct to say that the æsthetic objective becomes differentiated from the economic. As implied by the title of the work, *A History of Garden Art*, it is of course with the æsthetic side of gardening that the author is mainly concerned. Besides an extensive knowledge of the historical aspects of the subject she displays an intimate acquaintance with developments which have taken place in recent times; in particular she seems to have made a special study of garden design in England at various periods. The letterpress is accompanied by a multitude of interesting illustrations gathered from a great variety of sources.

*Les Décorateurs.* Par ACHILLE SEGARD. (Paris: Librairie Ollendorff.) 5 francs.—This volume would appear to be the first of a series in which M. Achille Segard proposes to treat of modern art, by grouping together artists who have some community of aim. In the present volume the author deals with the work of Besnard, La Touche, Jules Chéret and Paul Baudouin, drawing a comparison between their respective talents and discussing the position they take among artists of the present day. The volume contains numerous reproductions in monochrome of works by these four decorators.

*The Hermits and Anchorites of England.* By ROTH A MARY CLAY. (London: Methuen and Co.) 7s. 6d. net.—We have often spoken in laudatory terms of the admirable series of "Antiquary's Books," and we find this additional volume in every way worthy of its predecessors. The author, whose work in the same series upon the Mediæval Hospitals of England was reviewed in these pages some time ago, gives in this volume the same evidence of painstaking research and thoroughness in the compilation of this interesting history.

In connection with the recent publication from the offices of this magazine of the "Landscapes of Corot," we are asked by the author, Mr. Croal Thomson, to allow him to modify his statement in the text respecting *The Bent Tree* by Corot, in the Melbourne Gallery. Mr. Bernard Hall, the Director of the Gallery, wishes it to be known that in his mind there was never any official misunderstanding about the reception of this beautiful picture, and that it is now, and always has been, held in the highest honour. When the picture arrived in Australia several letters questioning its artistic and money value appeared in the Press, and it was the publication of these letters that prompted Mr. Thomson to write of the hesitancy with which this masterpiece was at first received.



## THE LAY FIGURE: ON THE MANAGEMENT OF COLOUR IN DOMESTIC DECORATION.

"It always seems to me curious that there should be so many people who are almost insensitive to colour," said the Art Critic. "I should have thought that the colour-sense would have been a sort of instinctive faculty possessed by the whole of humanity."

"So I believe it is," returned the Man with the Red Tie. "The people who are deficient in it are the rare exceptions. Real insensitiveness to colour is, like a physical deformity, an accidental departure from the standard type."

"Yes, I think you are right," agreed the Critic. "But at that rate the apparent insensitiveness, which is so common, comes from want of proper training; the education of the colour-sense is evidently neglected."

"That is it," cried the Decorator; "you have got hold of the right idea straight away. The education of the colour-sense is shamefully neglected and in that matter most people are hopelessly illiterate."

"And the most illiterate of all are the decorators," laughed the Man with the Red Tie; "if you want to see colour insensitiveness in its most pronounced form, look at the performances of the average painter and decorator."

"The man who keeps a shop!" protested the Decorator. "Please do not dignify him with a title to which he has no right. He is the worst obstacle to the progress of true decoration. He exercises the most pernicious influence of all upon the popular taste."

"Yet he meets the popular demand," suggested the Critic; "and his taste satisfies that of his clients."

"Only because his clients have never been taught to appreciate the difference between what he gives them and what they would have if they knew what to ask for," replied the Decorator. "If they were educated, the man in the shop would have to educate himself too or lose his trade. If they acquired the faculty of discrimination he would have to bring himself up to their standard or make way for men more capable of doing what he is asked to do."

"What is he asked to do?" inquired the Man with the Red Tie.

"Why, I take it, he is asked to provide people of reasonable refinement with surroundings which will satisfy whatever aesthetic sense they may

happen to possess," answered the Decorator. "Therefore if he fails to reach a proper standard he imposes his bad taste upon the people who have the inclination for better things but who do not know enough to correct him; and as a result he drags his clients down to his level, against their will, and keeps them there with all their latent possibilities of improvement hopelessly checked."

"And, worst of all, he prevents them from ever realising what colour means in domestic decoration," said the Critic.

"Certainly, because he has no notion how colour should be used," declared the Decorator. "His only idea of using colour is to make it what he calls lively; he likes to have plenty of it and to get as many misfitting tints into one small room as he can find spaces for. If you talk to him about harmony he assures you that his clients prefer contrasts and variety—because he does himself—and, poor things, he sees that they get them!"

"Ah! There you have it," broke in the Critic. "That is what I mean by insensitiveness. The average person has so dull a colour-sense that it will only respond to the most violent stimulus. It must be excited by shrieking contrasts and by discordant juxtapositions. Balanced harmonies and subtle arrangements seem to him monotonous because he lacks the refinement of feeling that comes only with education."

"Well, if he likes a lot of colour why should he not have it?" laughed the Man with the Red Tie.

"Because in domestic decoration colour is after all only one item in a general effect," returned the Critic. "By the colour scheme of your room you provide the background for yourself and the setting in which you live your life; and it is only as a background and a setting that you should be conscious of it. If it shrieks for attention, if it forces you to notice it whether you want to or not, it is out of its right place; it has ceased to be a background and has become an assertive interference with your daily existence. Rightly used it is a joy to you, a restful and a helpful influence; wrongly applied it is a perpetual source of irritation and dangerous in its effect upon your taste."

"Yet your colour-scheme can be gay and brilliant without becoming obtrusive," said the Decorator.

"Of course it can," agreed the Critic. "When the proportions of your harmony are right, the actual colours used can be as bright as you please; there will be no wrong effect if they are properly related."

THE LAY FIGURE

THE PAINTINGS OF F. C. FRIESEKE. BY E. A. TAYLOR.

To some artists the garland that awaits their mature attainment is given ere they scarce have climbed the ladder of fame, while others seem to labour unrecognised in silent bypaths until their garland becomes a wreath. To those who have followed carefully or even intermittently the various paintings from the brush of F. C. Frieseke it must have been always evident that he was an artist who could not long lose himself behind the popular cloak of others, while the leaves which fame has twined for him have not been idly bestowed on one who has only won through the battle on the outskirts. Whether one likes his work or not or finds in it influential traces of the most revered painters of the time it must also be apparent that his own personality quite supersedes that of his masters.

It is not far to look back to 1898, that being about the time of Frieseke's arrival in Paris from America and the year of his student days under Benjamin Constant and Jean Paul Laurens. Despite the reputed excellence of both these artists there were few students in Paris at that date who failed to come under the prevalent magnetic influence of Whistler, and it is to him that one

faintly returns, in thought when viewing Frieseke's early paintings. Frieseke, however, soon found that it was not in that flood of enterprise that his untried barque would fairly sail to the land of self-discovery. Young, thoughtful and energetic, it was not long before he turned to the more turbulent sea which was bearing along Monet and Manet, finding that on it lay the way to a more desirable haven whose light with its myriad vibrations attracted him; and it is the rendering and capturing of its elusive playfulness which claims his most vital interest to-day.

In all his later work it is clearly evident that Frieseke had foreseen, if indeed he had not overcome, the danger attending the pursuit of a purpose so singularly attractive in the end—a danger most noticeable in the work of many remarkable artists which satisfies only by the masterly technical accomplishment displayed therein, but which sooner or later fails from lack of compositional form and symbolical significance. This deceptive rock Frieseke has so far kept clear of, and it is not one on which he is likely to be wrecked now; his own training and essays in mural decoration, portraiture and subtle landscapes having given him timely warning of its lurking danger.

Frieseke is still a young man and by no means



"L'HEURE DU THÉ"

BY FREDERICK C. FRIESEKE



## *The Paintings of F. C. Frieseke*

resting in a land-locked lake, nor is he foolishly sensitive to discordant opinion, or jealously envious of the many others who trim their sails to his pattern. He is not a charlatan, and no artist is more keenly alive to admit and remedy his own faults and failures in his own way. He is intensely interested in the subtleties and play of light on open-air subjects, and its charming elusiveness on the nude figure in sunshine and shadow is an endless source of joy and inspiration to him. Beauty of feature as characterlessly standardised has few painting attractions for him from that purely gracious standpoint, but, should light and subject form together a fortunate combination, the result he attains is more magnanimously appreciated by the exhibition reviewers. It has not been uncommon for me to hear many of his critics denying him the faculty of appreciating a beautiful face or a beautiful figure as popularly regarded, and asserting that his work, though evincing excellent artistic qualities, shows no natural poetical outlook. That there is an affinity between poetry and art has long been

established. But that its degree of unity is greater than has been realised is only known to those who have spoken to and walked with the phantom shapes of the one and searchingly practised the delineation of the more visual and realistic forms of the other. I do not remember who it was that said, "Beauty is only in the eye of the beholder," but as beauty has really nothing to do with art the phrase may still be superficially suggestive though more intrinsically true if sought in the mind of the seeker; were it not so our arts would long ago have ceased to allure and the "tubes lain twisted and dried." There are, however, few artists who at the outset of their career have not attempted to render in paint that which only belongs to language, but who by a well-tabulated formula have gained an enviable reputation as artists, though they have added nothing to art and have unwittingly shown a way to others more commercially inclined who wander in seemingly sentimental streams and produce the lids for the chocolate box and help to disfigure the harmony of our ancient homes with soap and whisky calendars.



LA CONVALESCENTE "

BY FREDERICK C. FRIESEKE



"LES PERROQUETS"  
BY F. C. FRIESEKE





## *The Paintings of F. C. Frieseke*

The greatest difficulties that beset an artist lie in the paths in which he would discover himself. Elusive fame will tempt him with the easy-fitting dress of others and fortune offer him a cloak opaque; sentiment will lure him to gain glory by the paltry and sacrifice the sad, by which his path through life will seem to be made a glittering way. It is all very easy too; any one can be taught to draw—wily advertisers have found that out—and any one can be taught to paint, so that in a few months their work will pass a sheepishly trained jury and perhaps thereafter shamelessly adorn the walls of a gallery maintained at the expense of ratepayers. Despite, however, the American and European honours which have fallen to the lot of F. C. Frieseke, no one can justly claim that they were undeserved or discredibly attained.

In his rapturous eagerness to portray light there is another danger besides the one of singular appeal and technical attainment—the danger of realism encroaching on the functions of the camera or the commonplace, which is oft-times only discoverable in the completed work. This may be most excellent in poetry which tunes it to music by words and utterances from which the mind can conjure for itself a separate ideal or charm of memories and association. Singularly set, however, in colour and line no matter how fair they may be, the result will retain no lastingly living qualities; like technical finish which lacks the spiritual element, it remains dead despite any semblance of colour-vibration it may possess. This is, perhaps, why certain illustrated books fail to charm through the over-conscientiousness of the illustrator. Nature subjects delineated in such a way, though vastly interesting to the painter, are after all but essays and exercises, a truth which many fail to realise; and no matter how well done, no frame will make them complete or transform them into works of art. It is at this point that art and nature

must cross swords, and the artist be alert to many suggestions rather than be simply satisfied to lie down believing that by correctly copying he has mastered subject and substance—a lot that haplessly befalls the many and satisfies the crowd until the artist blames the crowd for its salient enthusiasm which will never be aught else until he gives them something to discover, something of himself. It is indeed no easy task; no mere drawing, no mere painting or faultless execution will suffice, and not until the brain controls the palette and the thought unravels the tangle so that the mind may follow and the hand obey, will nature bow to the artist's superiority.

As a master who has overcome these snares and difficulties Frieseke excels. He has carefully gauged what will and what will not symbolise his gathered intentions and has acquired a mastery which is only gained by personal experience, the experience of others being of little importance except to warn the unwary. In the hands of the less competent the danger would lie in the unsifted know-



"CORAL EARRINGS"

BY FREDERICK C. FRIESEKE



## The Paintings of F. C. Frieseke

ledge producing a fatal set of receipts by which any further development or progress is retarded.

In regarding the accompanying illustrations it will be noted that, with the exception of *L'Heure du Thé* and *Au bord de la Mer*, the subjects are of interiors, one important reason for this being that Frieseke's open-air work lends itself less successfully to reproduction in black and white. Nevertheless the two examples of outdoor work by which he is represented give an excellent idea of recent paintings which worthily reveal his compositional interest and technical achievement. *L'Heure du Thé* is at present on exhibition at the Anglo-American Exposition in London, and his *Au Bord de la Mer*, painted in the brilliant sunshine of Corsica during the month of February 1913, was one of his fascinating exhibits in the Salon of the Société Nationale of that year. Turning to the other works illustrated, his *La Convalescente* is a unique example which clearly exhibits in a charming composition the dexterity with which the artist wielded his brush in the earlier days of his enthusiasm; the whole picture, by reason of the mahogany-coloured bed and red carpet, being in a warmer scheme than that which attracts him today and arrests the admiring attention of others.

In *Les Perroquets*, in spite of its brilliance of colour and personal fancifulness of arrangement, a more staid and thoughtful method of painting is evident; while *Jeanne*, *La Poudreuse*, and *Coral Earrings* all belong to his more recent period. The accompanying delicately coloured plate of *A Girl Sewing* is from his latest interior subject, painted in June of this year before going off to the country in response to its call of yellow sunshine and violet shadows. It will be seen from this coloured reproduction that the cold tones of variable blue and the still colder ones of violet to which he is so partial in no way aggressively assert their oft-times defective quality in the

picture as a whole, nor does his introduction of complementary orange-reds and greens give an unduly grey effect, depriving them of their aid to maintain the light and subtleties which he had sought and has achieved.

Though he is an occasional contributor to the International Society's exhibitions in London Frieseke's work is less known in England than in America or in France where, as an honoured member of the American Art Association in Paris and of the Société Nationale, his annual exhibits are looked forward to with no little interest by his fellow-artists and others. He is represented in the Musée du Luxembourg and many other galleries, and he gained the Temple gold medal of the Pennsylvania Academy of the Fine Arts, Philadelphia, in 1913. For some years the little village of Giverny, made famous and favoured by many well-known French artists, has been to Frieseke the premier summer painting ground; but when I left him some few months ago he was in doubt as to where he should go and what he would do for the exhibition of the work of prominent American artists in Paris which was to have been held in the Georges Petit Galleries this month.



"LA POUDEUSE"

BY FREDERICK C. FRIESEKE



"AU BORD DE LA MER"  
BY F. C. FRIESEKE







"IN THE BOUDOIR"  
BY F. C. FRIESEKE



## What is a Garden?



"JEANNE"

(See preceding article)

BY FREDERICK C. FRIESEKE

### WHAT IS A GARDEN? BY THOMAS H. MAWSON HON. A.R.I.B.A.

WHATEVER be our work in life, in whatever sphere our vocation lies, we shall never achieve success if for a moment we lose sight of first principles. This is more especially so if we are engaged on work which ministers directly to the pleasure and even the luxury of others, for then there is the added danger of extravagance resulting from our very desire to please and gratify the senses. The only corrective or preventive of such a state of things is constantly to get back to fundamentals and never for a moment to lose sight of the root principles which should guide all our efforts.

It is for this reason that I have chosen for the title of this article the question, "What is a Garden?" Of course, there immediately comes up to the mind that brilliant passage with which Dean Hole opens his remarkable book on gardens in

which he gives the opinions of various classes of persons on this very subject, but while the learned Dean displays a wonderful knowledge of human nature, and has shown how a garden can be viewed by different people from very diverse standpoints, he has not attempted in any way to give that of the man whose whole life is devoted to the planning of parks, gardens and open spaces.

It is from this standpoint that I wish to look at it in this article, not so much with a view to justifying my own existence as a planner of gardens, but rather in order to win the intelligent sympathy of others for the aims and ideals of the modern garden-maker.

One of the most prominent ways in which a garden may be viewed is as a setting for the house which it surrounds and which it is to beautify.

Art and nature rudely thrust into juxtaposition with neither apology to Nature for the intrusion on her domain nor, on the other hand, any softening off of Nature's rugged, picturesqueness to bring it into keeping with the polished products of art, sensitive as it must be to the smallest incongruities, can never be æsthetically right and can never satisfy the artistic mind. If we may so express it, we use the garden to "vignette" the house on to the landscape, beginning near the former with parterres as formal and architectural as it is itself and gradually proceeding by easy stages to pleasaunces which are nearly as rugged as untamed Nature and which owe all their beauty to the fact that here her handiwork is encouraged. The accompanying illustrations will show what I mean more clearly than any amount of description. One is a view from the garden entrance to the house at Kearsney Court near Dover, and it is particularly interesting as it shows a garden the architectural adjuncts of which are in that most intractable of all materials brick, thus giving added weight to what I

## *What is a Garden ?*

am saying, as in this case it was necessary to vignette a brick house on to the landscape which is seen in the distance. That this was done with a considerable measure of success will be evident from the illustration, even though it is from a photograph taken almost immediately after the garden had been planted and before there had been any time to obtain proper foliage effects. How the hard lines of the brick walls were ultimately softened is shown in the illustration on p. 270, which is reproduced from my book, "The Art and Craft of Garden Making." Much is due of course to the careful preservation and the incorporation into the scheme of the large trees which existed on the site when I was called in to create the gardens, and thus we have one form of happy co-operation helping another, that is, the blend of the old with the new helping the blend of Art and Nature.

In this first illustration we have before us the whole process, for close to us is a terrace purely formal in treatment, and as the distance from the house increases, this formality is gradually merged into the natural scenery so that the whole forms effec-

tively a logically expressed architectural and artistic composition.

In two of the other illustrations (p. 271) we have a very different case indeed. Here we have a garden as wild and as like Nature as anything could possibly be. The photographs were taken at Underley Hall and provide a splendid example of a form of gardening which has always appealed with particular force to the Englishman in his great love and reverence for Nature. He feels that he is working hand in hand with the great force of which he is such an ardent devotee and is helping her to express herself to the utmost. As we have already hinted there is room in almost every domain for gardens of both kinds, the purely architectural and the purely natural, and between these two there is every variety of gradation and infinite possibility of expression which should preclude the slightest tendency to repetition or sameness in the treatment of different sites. And so we see that, in dealing with a first practical necessity of garden-making, we come to realise very largely the motif which should underlie all good garden design.



GARDENS AT KEARSNEY COURT, DOVER

DESIGNED BY THOMAS H. MAWSON, HON. A.R.I.B.A.



## *What is a Garden?*

The second answer we would give to this question, "What is a garden?" is that it is, in its way, a portion of the dwelling house. When we consider what a large part the English garden plays in organised recreation in the form of games and also in social life through garden parties, fêtes and the like, and also as a retreat for the enjoyment of quiet leisure in undisturbed privacy, we come to see that it fulfils much the same purpose as the entertaining and living rooms of the mansion in its more prominent parts, while its private and secluded portions take the place out-of-doors of the boudoir and the library. From this it is evident that in the planning of our garden we must not only have the open extended view and the broad stretch of unbroken green, but we must also provide the secluded portion, "the outdoor apartment" as the writer has so often called it, which is found in its perfection in the old English garden enclosed by yew hedges and set about with seats for rest, and adorned with brightly hued flowers to give a suggestion of decorative furnishing and at suitable points with choice statuary or garden ornaments. While I am opposed to the cutting up of small areas of ground into little pokey gardens of various periods so that, in the effort to do everything at once we lose all sense of breadth and proportion and accomplish nothing, still on the other hand, I feel that it is equally wrong to level all fences and clear away all obstructions and treat the ground round the house as a large open plateau in one style, every part visible from every other and with no sense of shelter or comfort, and none of that variety which can only be obtained by a change in style to suit various aspects and portions of the work. My sympathy goes out to the writer who, treating of this very subject, says:

"One of the most beautiful gardens I ever knew depended almost entirely on the arrangement of its lawns and shrubberies. It had certainly been most carefully and adroitly planned, and it had every advantage in the soft climate of the west of England. The various lawns were divided by thick shrubberies, so that you wandered on from one to the other, and always came on something new. In front of these shrubberies was a large margin of flower-border, gay with the most effective plants and annuals. At the corner of the lawn a standard *Magnolia grandiflora* of great size held up its chalice blossoms, at another a tulip tree was laden with hundreds of yellow flowers. Here a magnificent *Salisburia* mocked the foliage of the maiden-hair, and here an old cedar swept the grass with its large pendent branches. But the main

breadth of each lawn was never destroyed, and past them you might see the reaches of a river, now in one aspect and now in another. Each view was different, and each was a fresh enjoyment and surprise.

"A few years ago I revisited the place; the 'improver' had been at work, and had been good enough to 'open up' the view. Shrubberies had disappeared, and lawns had been thrown together. The pretty peeps among the trees were gone, the long vistas had become open spaces, and you saw at a glance all that there was to be seen. Of course the herbaceous borders, which once contained numberless rare and interesting plants, had disappeared, and the lawn in front of the house was cut up into little beds of red pelargoniums, yellow *calceolarias*, and the rest.\*

We see then that, on the practical side, the garden performs two great functions, one architectural and the other domestic. I am afraid I may have fallen foul of some of my more artistic readers by considering these two practical points before the æsthetic

\* *The English Flower Garden*, by Henry A. Bright.



PART OF TERRACE AT KEARSNEY COURT, DOVER  
DESIGNED BY T. H. MAWSON



A WILD GARDEN AND BOG  
GARDEN AT UNDERLEY HALL



## *What is a Garden?*

ones which come naturally uppermost to the mind when speaking on the subject of gardens and garden making. If so I would plead that in so doing I am merely following our great instructress in art, Nature herself, who always does this. The great purpose of all her products is primarily a practical one and generally associated with the purpose of reproduction of the species, and when we come to think of it there is no part of a flower, a tree or a shrub or any other of Nature's beautiful productions which is not designed solely for a practical purpose. It is not too much to say that its beauty proceeds from the efficient accomplishment of this practical purpose and I have always felt that if we are to design fine gardens which shall not only dazzle by their extent, variety, or colour in the first instance, but shall continue throughout many years to give lasting pleasure, this pleasure must be based upon a solid foundation which can only be obtained by the satisfaction of practical needs in an æsthetic manner.

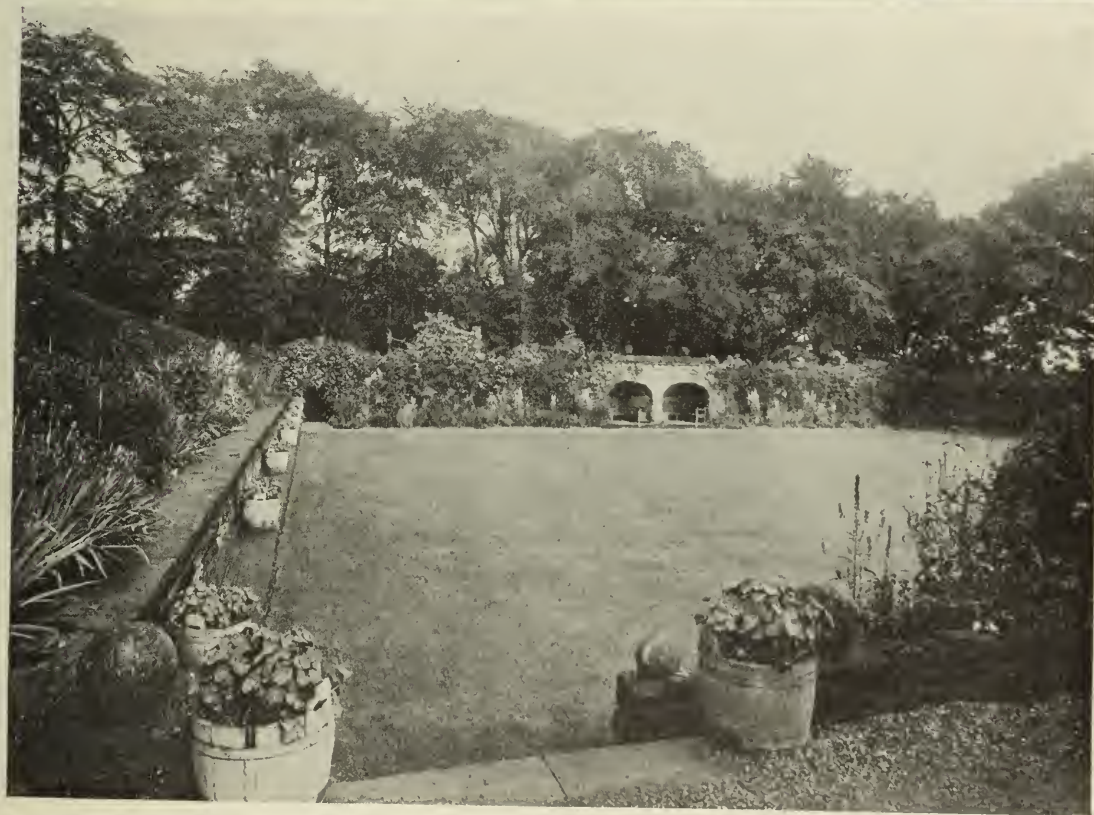
Turning now to the æsthetic side of our subject and asking the same question, "What is a garden?", we have in the literature of this country alone, and especially in its poetic literature, sufficient answers many times to fill the volume of which this article is a part so that it will be only possible to take two of the more obvious of them for consideration.

The first and most obvious answer is, that the garden is a place for the cultivation of beautiful flowers for their own sakes and not only for their own sakes but also for the creation of colour effects and blendings, harmonies and contrasts. All the rest is, in a sense, but the framework on which to build this feature. Our terrace walls are incomplete unless swarthed in rampant roses, our yew hedges lose half their purpose unless they form a background for the brilliant hues and huge masses of hardy perennials, and paths and walks are meaningless unless they clearly and inevitably contribute to our enjoyment of the greenery and flowers. All other effects, whether architectural or scenic, are subsidiary to them.

Nevertheless, the scenic side of garden design very nearly equals in importance that we have been considering. There are some gardens, and quite successful gardens too, that owe nothing to their surroundings or to that blending of distant prospects with beautiful and many-hued foreground which is so much to be desired. Two of our illustrations (p. 273) show such a garden which was designed by me for a client in a manufacturing district where pleasant prospects without the garden were impossible and so all the interest had to be concentrated on the scheme itself and a sense of scale and perspective obtained without any help from surrounding objects. In most instances, however, the garden would lose half its beauty if it were not treated so as to make the most of its surroundings. This is of course



THE GARDENS, LEVENS HALL, WESTMORLAND  
(Reproduced by permission from "*The Art and Craft of Garden Making*")



GARDENS AT PRESTON, LANCS.  
(W. W. GALLOWAY, ESQ.). DE-  
SIGN BY THOMAS H. MAWSON



## *What is a Garden?*

especially so where they are of an exceptionally interesting or picturesque nature, but even where they are of the tamest possible kind pleasing vistas may be produced by judicious planting so disposed as to make the very most of, and frame into pictures, those features such as cottages or the distant spire or tower of a church, while where the surroundings are undulating, by such methods rolling expanses of country which may even appear monotonous when viewed in unlimited extent may be diversified and composed into pictures by the careful arrangement of the foreground. It is, however, necessary in this class of work to be careful that a misguided zeal for artistic composition does not lead us into the little meannesses, palpable tricks, and impossible extravagances which became such a part of the art of landscape gardening fifty to a hundred years ago as to bring the whole art into disrepute.

These four main aspects of the purpose of a garden, as a setting for the house, as a sphere for recreation, as a place for the cultivation of beautiful flowers and lastly as providing material for artistic composition on a large scale, if considered in conjunction with practical requirements, will point the way very clearly indeed to an understanding of almost the whole theory of garden design. Practice is of course a more complex matter and here there is room for the application of a life-time of experience and of the study of precedents.

Garden making is perhaps more than any other art (if we except domestic architecture) bound by practical considerations, and this is why I have laid so much stress on the creation of beauty which shall be inherent and not super-imposed.

We have only to imagine a concrete instance to see how true this is. In the placing of the house on the site, the arrangement of the entrances, the route to be followed by the carriage drive connecting with the highway, the widths and levels of the terraces and lawns for games, in the choice of sites for

the formation of gardens to accommodate plants of varying classes such as Alpines or bog plants, and in everything from start to finish, practical considerations will influence our design and it is only by acknowledging the close inter-relationship of the practical and the æsthetic at every turn that we can hope for success. When, however, success does attend our efforts it will be of a lasting order and of that practical kind which harmonises with our daily life and assimilates and blends with human interests. It is this sympathetic factor which gives a garden its greatest charm, which infuses into the sunlight there a greater brilliancy and warmth, which gives the flowers an added lustre and the distant prospects an infinity which leads the mind to higher things.



GARDEN AT LEES COURT

DESIGNED BY T. H. MAWSON

(Reproduced by permission from "*The Art and Craft of Garden Making*")



ENCLOSED GARDEN AND LILY POOL  
AT GATTON PARK, SURREY (SIR  
JEREMIAH COLMAN, BART.)

(From an autochrome photograph  
by Mr. Wm. Kayford, Hamfords.)





## *The National Competition of Schools of Art, 1914*

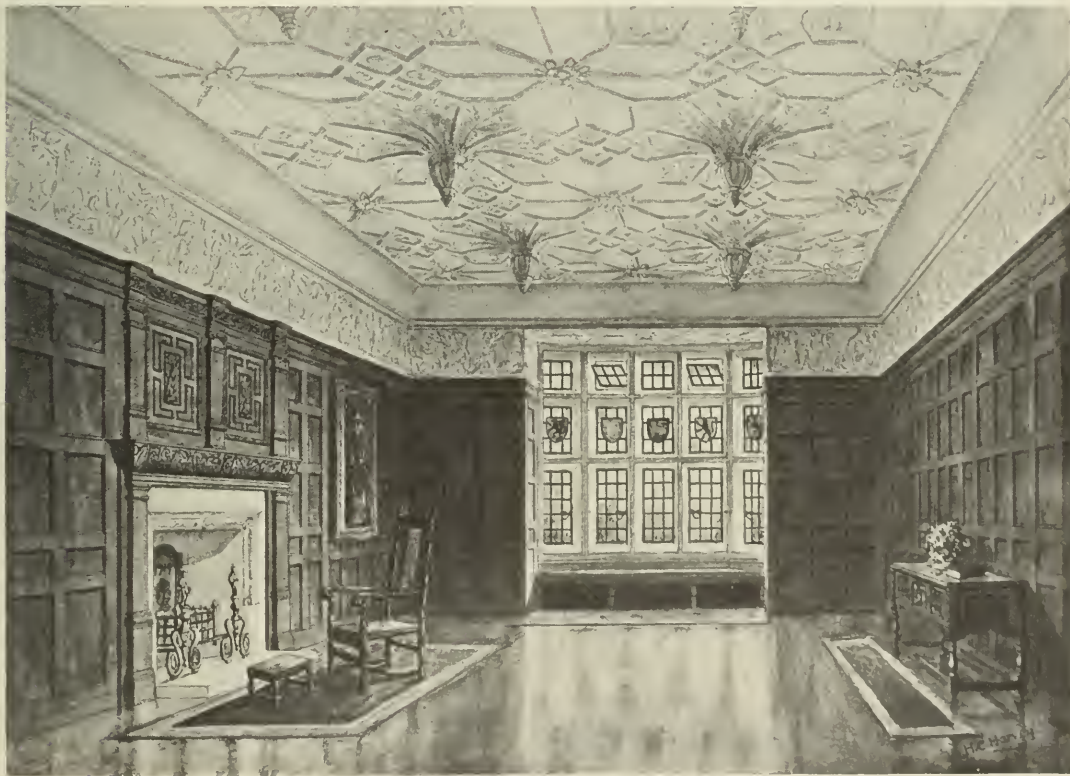
### THE NATIONAL COMPETITION OF SCHOOLS OF ART, 1914.

ALTHOUGH threatened with dissolution three or four years ago the National Art Competition still survives and will, it is to be hoped, continue to do so in spite of the ill-advised efforts to abolish it. The fact that the Competition works have been shown for two successive seasons in the Victoria and Albert Museum may perhaps be regarded as a sign that the authorities at the Board of Education recognise the importance of the exhibition and do not intend to allow it to be banished again to the back-yard to which it was so long relegated. The old North Court of the Victoria and Albert Museum in which the Competition works were shown in 1913 and again last month is admirably fitted for the proper display of these curiously varied collections of objects of art and industry, drawn together from all parts of England and from a few districts in Scotland, Ireland, Wales, and New Zealand. The North Court affords ample space, and the light, good last year, was improved for the recent exhibition by a re-arrangement of the blinds that screen a portion

of the glass roof. Even the stained glass, which is always difficult to show, could be seen perfectly last month by means of an ingeniously devised system of artificial illumination.

Assuming that a proper place of exhibition is now assured for the National Competition works the question of the date when they are shown should be considered by the authorities. The exhibition hitherto has always been held at the most inconvenient times, opening late in July and closing in September. By this arrangement, the supposed reasons for which were given in *THE STUDIO* last year, when describing the exhibition of 1913, the National Competition works are to be seen only when ninety-nine per cent. of those interested in questions concerning the fine arts are absent from London.

In point of merit the exhibition that has just closed was as good as most of those of the past decade, but, like that of last year, it contained very little of uncommon excellence. In some of the recent competitions students have submitted admirable examples of pottery, tiles, enamels, and jewellery, but in the exhibition of last month there was nothing of outstanding merit in any of these



DESIGN FOR THE DECORATION OF A DRAWING ROOM. BY HORACE C. HARVEY (HACKNEY INSTITUTE)



## *The National Competition of Schools of Art, 1914*

sections. There were numbers of creditable works among the examples of applied art but none of real distinction; and it seems unlikely that the general standard of the work shown in the competitions will be raised until the practical side is more fully developed. Until that is accomplished the teach-

almost equalled in the fine arts section, but here there was at least one work of distinction. This, a modelled figure of a kneeling girl by Francis Wiles, of the Metropolitan School of Art, Dublin, was one of the best things of its kind that have been shown at South Kensington and well deserved the award of a gold medal and the praise bestowed upon it by the sculptor-judges, Mr. W. R. Colton, A.R.A., Mr. F. W. Pomeroy, A.R.A., and Mr. F. Derwent Wood, A.R.A.

The work in stained wood was once more a feature in the National Art Competition, and Miss Gwen White, of the Polytechnic, Marylebone, who won a gold medal last year, gained a similar award for a box and a triptych. The principal feature of the box was a circular picture in colour, on the lid, of a girl in a beautiful dress of the eighteenth century looking with admiration at the



DESIGN FOR A WALL DECORATION IN TEMPERA  
BY EDITH A. HENDRY (IPSWICH)

ing of the applied arts in our schools can never give really satisfactory results. Our methods, it is true, are better than they were a generation ago, but they still encourage a large amount of designing on paper which cannot be carried out, or if carried out is incongruous with the material and with the constructive character of the object. The consistent combination of theory and practice is a prominent feature of such important institutions as the Central School of Arts and Crafts in London and the Glasgow School of Art, which do not take part in the National Competition, and on the Continent it has produced excellent results in the schools of Austria where the arts and crafts movement has been taken up with enthusiasm, although in England, where the movement originated, it seems to be to some extent moribund through lack of encouragement.

The general mediocrity of the applied art seen in the National Art Competition was



DRAWING FOR ILLUSTRATION BY BERNICE  
A. S. SHAW (LEICESTER)

# THE PIPER

Piping down the valleys wild,  
Piping songs of pleasant glee,  
On a cloud I saw a child,  
And he laughing said to me:—

Pipe a song about a lamb!  
So I piped, with merry cheer,  
Piper, pipe that song again!  
So I piped: he swept to hear.

Drop thy pipe, thy happy pipe,  
Sing thy songs of happy cheer!  
So I sang the same again,  
While he swept with joy to hear.

Piper sit thee down and write,  
In a book that all may read!—  
So he vanish'd from my sight;  
And I pluck'd a hollow reed.

And I wrote a rural pen,  
And I stain'd the water clear,  
And I wrote my happy songs  
Every child may joy to hear.

BY WILLIAM BLAKE



DESIGN FOR BOOK ILLUSTRATION  
AND DECORATION. BY CAROLINE  
HALL (SUNDERLAND)







ETCHING

BY LEONARD R. SQUIRRELL (IPSWICH)

reflection of her face in a hand-mirror, and warned by her lover in the background :—

Sweet, be not proud of those two eyes  
Which starlike sparkle in their skies.

The seventeenth-century ladies and their admirers on the inner sides of the doors of Miss White's triptych recalled in their skilful grouping and pleasant colour those painted by her last year on the gold medal panel that was afterwards presented to the Queen, together with a card table top by Miss Hester M. Wagstaff, which also gained a gold medal on that occasion. Miss Wagstaff showed at the exhibition of last month an oblong mirror frame with a panel on either side that illustrated with dexterity and humour scenes from the drama of Punch and Judy as played in the little travelling theatres in the streets. One of the best of the stained wood examples was the box adorned with numerous tiny panels of flowers by Miss Louise Benjamin, who also showed an interesting mirror frame. A corner cupboard with a panel representing children in fairy land, by Miss Grace B. Lodge, and a bowl by Miss Lucia B. Bergner, were other good examples of stained wood that gained high awards in the competition. Miss Wagstaff, Miss Benjamin, Miss Lodge, and Miss Bergner are, like Miss Gwen White, students at the Polytechnic Institute. A chess board table-top in stained wood by Miss Eva Bilson of West Ham Municipal Technical Institute had an ingeniously

designed border representing seaweed and swimming fish.

Among the many boxes and caskets should be mentioned one of carved boxwood with brass mounts by Miss Ethel W. Watson, of Birmingham (Margaret Street); another with decorations in gesso of a figure of Justice with sword and scales by Miss Marjorie L. Best, of the Polytechnic Institute; and a glove box in walnut, with cleverly



BOWL WITH WHITE GROUND. BY MARGERY S. STAHLSCHEIDT (GREENWICH SCHOOL OF ART)



## *The National Competition of Schools of Art, 1914*

treated panels in colour, by Miss Isabel Airey, of Kendal School of Art.

Book illustration was well represented by a large variety of drawings and designs, both in colour and black and white. The examiners in noticing the designs by Miss Alma K. Elliott and Miss Bernice A. S. Shaw, of the Leicester School of Art, deplore "the regrettable tendency towards the prevailing but morbid fashion." They referred apparently to the influence of Aubrey Beardsley, but nevertheless gave a silver medal to Miss Shaw, whose design certainly betrayed this influence in marked manner. Miss Shaw's skill of hand should lead her to better things



MODELLED DESIGN FOR PANEL FOR A SCHOOL ENTRANCE

BY GEORGE R. HOFF (NOTTINGHAM)



LEATHER BOOK-COVER. BY DOROTHEA COWIE (ACTON AND CHISWICK POLYTECHNIC)

when she learns to see for herself instead of through the eyes of another; and there is considerable promise in the delicate pencil-drawing of Miss Elliott. Mr. Leonard Squirrell, the accomplished young Ipswich student who had gained many awards in previous competitions, showed among many clever things a vigorous pencil-drawing of a rough track leading to a Claydon sandpit, and an etching of a tidal river, tender in tone and full of suggestions of atmosphere. From the Ipswich school came also some capital studies in line of pine trees and their branches and cones—the kind of drawings that Ruskin encouraged his pupils to make—by Miss Constance D. Murray. Sincere feeling for nature characterised an etching of a cloudy, low-toned landscape by Mr. William H. Potter, of Chelmsford School of Art; and other good illustrations were the bold, strong drawing of a river and dyke, with a church well placed on the farther bank, by Mr. Stanley Peck, of Hornsey School of Art; the

## The National Competition of Schools of Art, 1914



MODELLED DESIGN FOR PANEL FOR A SCHOOL ENTRANCE

BY GEORGE R. HOFF (NOTTINGHAM)

lithographs of street scenes and incidents by a Leicester student, Mr. Robert S. Austin; and the study of a Pierrot singing, sketched in broad, simple masses of black and white, by Mr. Walter R. Carter, of Bristol (Kensington) School of Art. With these may be mentioned a clever design in red, blue and yellow for a calendar, *Little Maidens of Many Centuries*, by Miss Caroline Hall, of Sunderland. The maidens, each of them representing a month, were little girls attired in the costumes of twelve centuries, the ninth to the twentieth inclusive. Two interesting book-plates, printed from wood-blocks, were shown by Mr. William Liley, of Sunderland School of Art, together with a circular colour-print in red, black and yellow.

As already remarked, the pottery designers did not distinguish themselves

at the recent exhibition of the National Art Competition, and although the judges thought that the work submitted was about up to the average of the last few years it is significant that they considered nothing worthy of a higher award than a bronze medal. The judges point out a singular fact that should be noted by masters and students of schools of art where pottery is produced. Only one small modelled figure was submitted in this section, although interesting figures in pottery or porcelain are being produced constantly by the craftsmen in most European countries. Among the best things in the pottery cases in the North Court were two sgraffito vases with figures in blue of

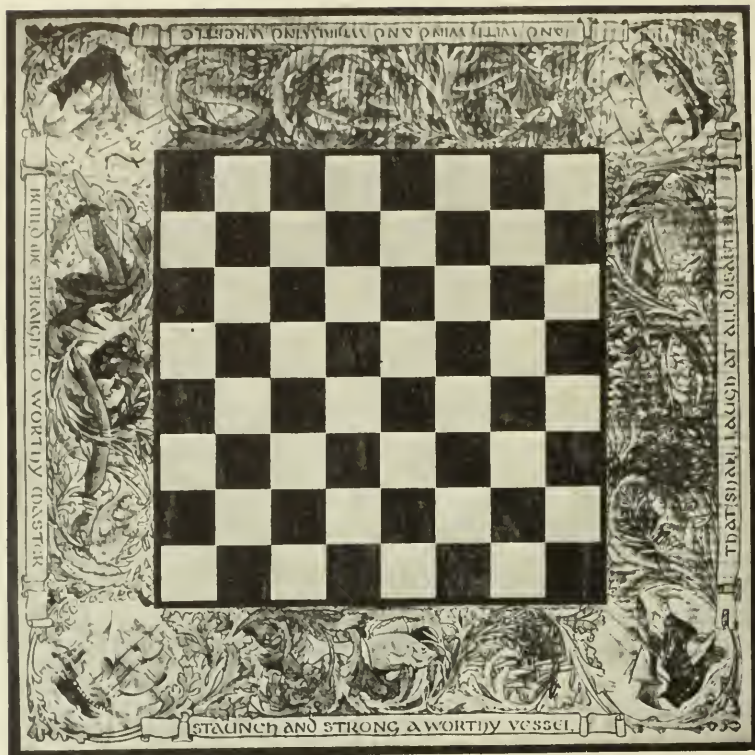
elephants and camels by Mr. Ivor H. Cole, of Portsmouth School of Art; a bowl with a blue floral design on a white ground by Miss Margery S. Stahlschmidt, of Greenwich; and two lustre jars by Mr. Joseph P. Thorley, of Stoke-on-Trent (Hanley); and Mr. Capey Reco, of Stoke-on-Trent (Burslem). The examples of tiles exhibited were far below the



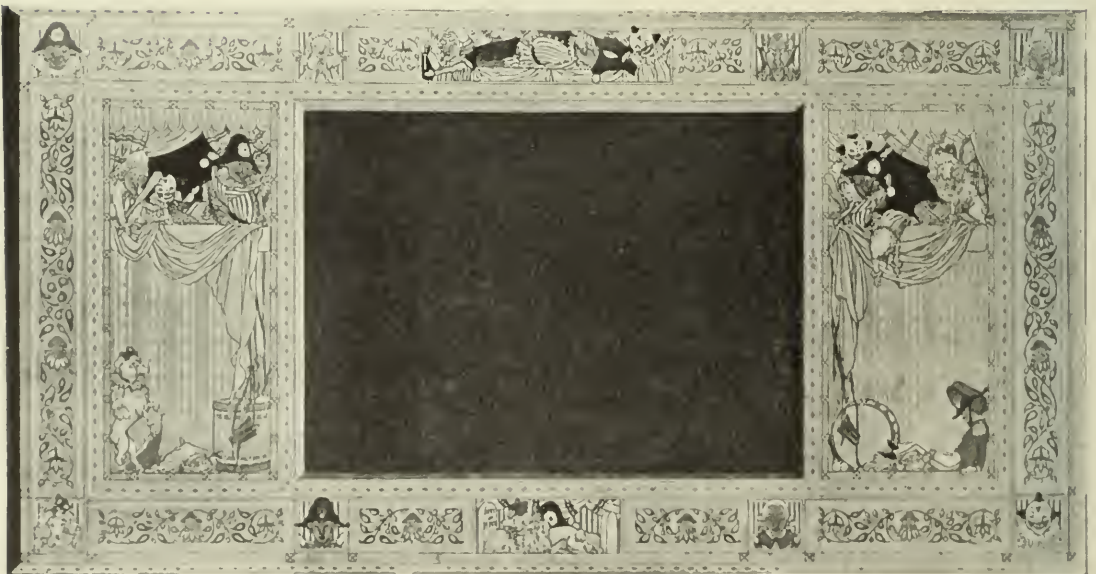
CABINET, WALNUT INLAID WITH GESSO, BRASS FITTINGS

BY ANNIE BURMAN (BIRMINGHAM, MARGARET STREET)





INLAID CHESSBOARD TABLE-TOP IN STAINED WOOD  
BY EVA BILSON (WEST HAM TECHNICAL INSTITUTE)



STAINED-WOOD MIRROR FRAME

BY HESTER M. WAGSTAFF (POLYTECHNIC INSTITUTE, MARLBORNE)

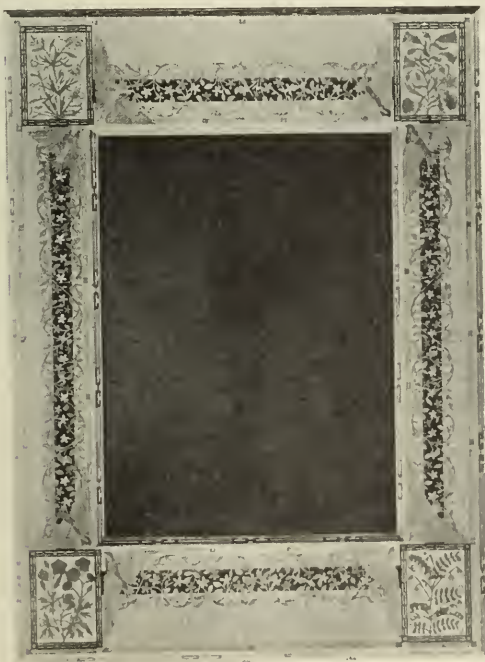
## *The National Competition of Schools of Art, 1914*



SILVER CROSS SET WITH STONES  
BY SOPHIE J. HOWELL (FROME)

average. The most praiseworthy, perhaps, were some tiles of pale green with a design of heraldic lions, shown by Mr. Harry Hoyle, of Accrington.

Miss Alice M. Camwell of Birmingham (Margaret Street) showed an enamelled necklet of extraordinarily minute finish that was conspicuous



STAINED-WOOD MIRROR FRAME.  
BY LOUISE BENJAMIN (POLYTECHNIC INSTITUTE,  
MARYLEBONE)

among the jewellery on account of the singular colour—almost greenish-yellow—of the gold of which it was chiefly composed. Some interesting examples of jewellery came from the Islington London County Council (Camden) School of Art. Among them was a necklace by Miss Dorothy Ballantine composed of minute leaves of gold fastened to the links of a silver chain, and a clasp in which the same gold leaves and small gold flowers were supported by rich coloured enamels and stones. Miss Josephine de Rohan of the same school gained the praise of the examiners for

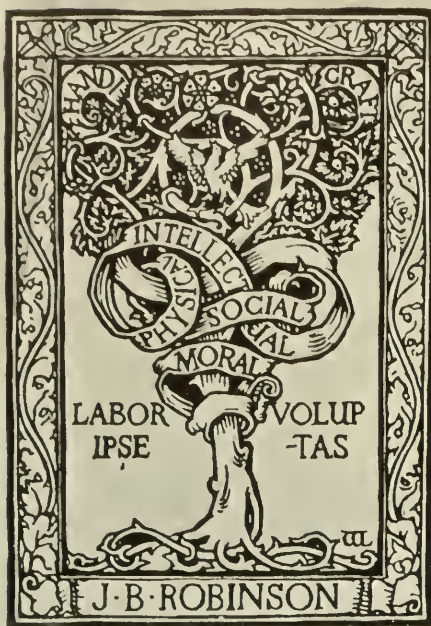


REPOUSSÉ SILVER HOT-WATER JUG. BY WALTER J. WEST (MARGARET ST. SCHOOL OF ART, BIRMINGHAM)

an enamelled umbrella handle of silver, which, however, seemed somewhat heavy for the purpose for which it was designed. Other good jewellery from Islington was contributed by Miss Carrie Francis and Miss Mary A. Gillilan. A well designed buckle in silver set with octagonal plaques of green and blue enamel, by Mr. Charles A. Rich, of Derby School of Art: a dainty silver cross, by Miss Sophie J. Howell, of Frome: and a very simple but attractive pendant of copper with a single blister pearl, by Mr. John T. Winson of Derby, also deserved notice in this section.

The silversmiths' work and small articles in metal generally were not as good as they were in





BOOK-PLATES PRINTED FROM WOOD BLOCKS



BY WILLIAM LILEY (SUNDERLAND)



"LITTLE MAIDENS OF MANY CENTURIES." DESIGN FOR A CALENDAR BY CAROLINE HALL (SUNDERLAND)

some earlier years, but interesting pieces were to be found here and there among the exhibits ; as, for example, a silver hot water jug with a design of grapes in repoussé, by Mr. Walter J. West of Birmingham (Margaret Street) ; a silver fruit dish supported on pillars and set with amethysts, by Mr. Tom Stewart of Northwich School of Art ; and a copper jar with cover by Miss Elsie E. West of Leicester.

Conspicuous among the leather work was a box for chessmen with ivory mounts, by Mr. Arthur G. Small, of Birmingham (Moseley Road), to which a gold medal was awarded. The box, circular in shape, was of an uncommon red colour, and decorated with a small interlaced design in green and white. There was a suggestion of the influence of West African native art in Mr. Small's chess-box, and in the red leather card-cases and foot-stool by two other Moseley Road students, Miss Dorothy A. Rowe and Miss Gladys F. Ward, in which a somewhat similar pattern was seen. Mr. Frederick R. Smith of Wolverhampton School of Art showed a chalice case of tooled leather that was



"THE SANDPIT." LEAD-PENCIL DRAWING  
BY LEONARD R. SQUIRRELL (IPSWICH)





DESIGN FOR LACE FAN, BY  
DOROTHY M. NICHOLSON  
(DUBLIN, METROPOLITAN  
SCHOOL OF ART)

of more than average interest. The leather book-bindings were in no way remarkable, but a few were pleasant in design. Among these were a cover for Bruce's *African Travel* with a floral design of gold on blue, by Mr. Robert J. Gardiner, of Camberwell, L.C.C. School of Arts and Crafts; another of Malory's



GESSO BOX, BY MARJORIE  
L. BEST (POLYTECHNIC  
INSTITUTE, MARYLEBONE)



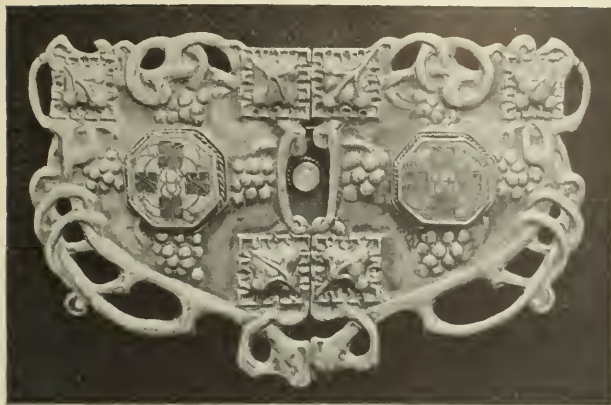
STAINED-WOOD MAKE-UP BOX,  
BY HESTER M. WAGSTAFF  
(POLYTECHNIC INSTITUTE,  
MARYLEBONE)

*Morte D'Arthur*, by Miss Dorothea Cowie of Chiswick; and a third by Mr. George Taylor of Leicester in which the gold thistle heads embodied in the design were well suited to a cover for a book of poems by Robert Burns.

A striking and elaborate design for a woven tapestry frieze, depicting a castle on a hill and two knights in full

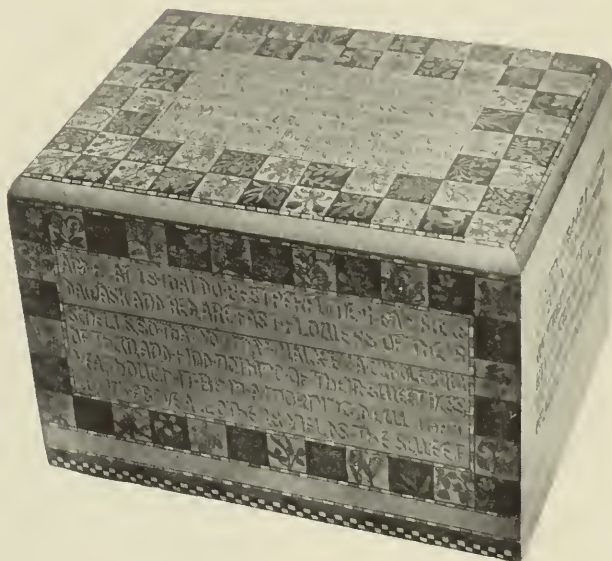
armour charging one another in the foreground, was shown by Mr. Arthur Mottram of Macclesfield; and from the same school came two charming designs for furniture silks in blue and purple by Mr. Frank Brocklehurst and Mr. William Clowes respectively. Among the stencils should be mentioned a novel design for a border by Miss Agnes M. Hawker of Bristol

## The National Competition of Schools of Art, 1914



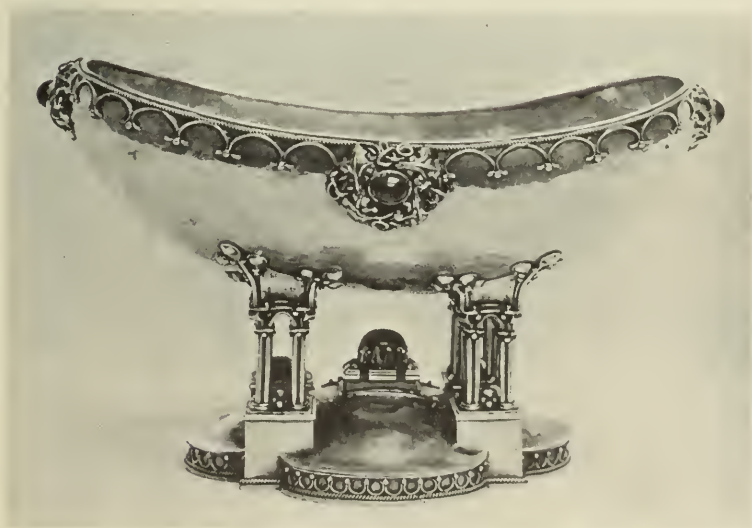
SILVER BUCKLE ENAMELLED AND SET WITH A STONE. BY CHARLES A. RICH (DERBY)

(Kensington) with a composition of running deer and Indian hunters on a brown ground, which gained a gold medal in its section; and among the lace a round doily by Miss Elizabeth Anglin of the Crawford Municipal Technical Institute, Cork; and a fan by Miss Dorothy M. Nicholson, of Dublin. A damask serviette by Mr. Robert D. Burt of Dunfermline; a design for the decoration of a panelled drawing-room by Mr. Horace C. Harvey, of Hackney Institute School of Art; a panel painted in tempera by Miss Edith A. Hendry of Ipswich; and the circular modelled panels by Mr. George R. Hoff of Nottingham may be mentioned among many other examples



STAINED-WOOD BOX. BY LOUISE BENJAMIN (POLYTECHNIC INSTITUTE, MARYLEBONE)

petition of 1914. Over two hundred and eighty of these were English, the small residue representing schools in Wales, Scotland, Ireland, the Isle of Man and the Dominion of New Zealand. The number of works submitted was over twelve thousand, and of these nearly two thousand received awards in one shape or other, ranging from commendations to the coveted gold medal.



SILVER FRUIT DISH SET WITH STONES

BY TOM STEWART (NORTHWICH)

Reference was made at





CLASP IN GOLD AND SILVER WITH ENAMEL PANELS SET WITH STONES. BY DOROTHY BALLANTINE (CAMDEN SCHOOL OF ART, ISLINGTON)

the outset of this article to the threats of dissolution which have been uttered with regard to the National Competition. An official notice issued by the Board of Education after the foregoing article was written makes it clear that whether the intention is seriously entertained or not, it will not be carried out in the immediate future, for the regulations for the National Competition of 1914 are to be operative for the year 1915.

A word or two in conclusion apropos of the illustrations accompanying these notes. It is obvious that out of the total number of works exhibited only a very small proportion can be illustrated in a review

such as this, but having regard to the necessary limitation of space a liberal selection has been made. A few things, however, which it was intended to include and which are referred to above have, unfortunately, had to be omitted because the authorisations were not received in time to permit of the works being photographed, owing to the absence of the students from home. In some



BROOCH AND NECKLACE IN GOLD AND SILVER SET WITH STONES  
BY DOROTHY BALLANTINE (CAMDEN SCHOOL OF ART, ISLINGTON)



DESIGN FOR WOVEN TAPESTRY  
FRIEZE. BY ARTHUR MOTTRAM  
(MACCLESFIELD)



cases the authorisations were signed by the head master of the school and were on that account not accepted by the authorities of the Board of Education.

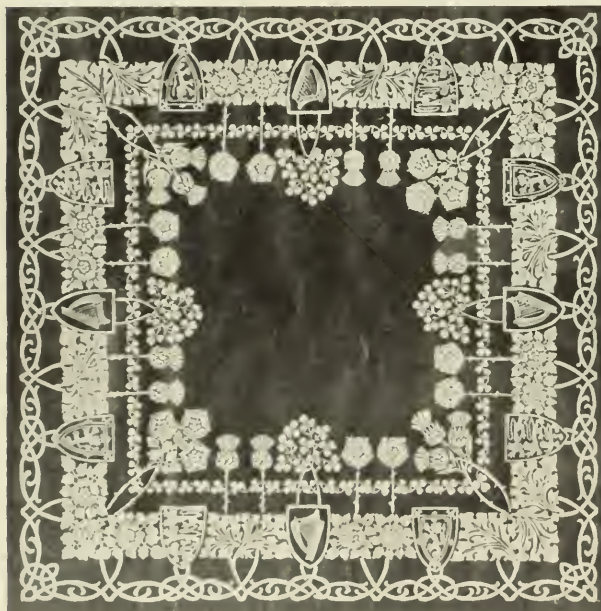
W. T. WHITLEY.

At the Victoria and Albert Museum an opportunity is now afforded to students of Old English Furniture of observing one of the best-known specimens extant of the Pre-Reformation Period. Mr. F. Harris Mitchell, of Chard, has lent to the Museum the famous Gothic Bench, for many years in the "Green Dragon" Inn, at Combe St. Nicholas, Somerset: and this is now exhibited in the Department of Woodwork, in Room No. 21, near the Exhibition Road entrance. This bench has long been known to connoisseurs, and was illustrated, in 1859, in Parker's "Domestic Architecture in England." The wood-cut in this work, in spite of its bad drawing, shows that an important detail of decoration has been lost since Parker's day, viz., the figure of an angel bearing a shield, which formerly constituted the terminal of the curious overhanging beam on the left side of the bench, and, if preserved, might have afforded a clue to the origin of the bench. It can hardly have been made in the first place for a small village



DESIGN FOR LACE DOILY. BY ELIZABETH ANGLIN (CRAWFORD TECHNICAL INSTITUTE, CORK)

inn, but probably had its first home in the refectory of some monastic establishment. The table, with a Gothic arcaded frieze, had also disappeared before Mr. Fred. Roe made the drawing of the bench for his work on Old Oak Furniture. In spite of this mutilation and loss, the fine proportion and execution of the linen-fold back and other details give this piece of furniture a special value to students. It has been set up against a background of linen-fold panelling, and adjacent to a Gothic window-frame in oak, from Hadleigh, Essex, recently presented to the museum by Mr. A. H. Fass, while other appropriate furniture is placed in the neighbourhood. The English, French and Gothic woodwork has now all been rearranged in this Gallery where it can be seen to better advantage than in its former situation. In Room 52 is also displayed a recent purchase of considerable interest, a quantity of plaster work, decorated in *grisaille*, which was acquired for the Museum from an old house in Kent.



DESIGN FOR DAMASK SERVIETTE. BY ROBERT D. BURT (CLAUDER TECHNICAL COLLEGE, DUNFERMLINE)

The Trustees of the National Gallery have appointed Mr. C. H. Collins Baker Keeper and Secretary of the Gallery in place of Mr. Hawes Turner, retired.

## American Art at the Anglo-American Exposition

### AMERICAN ART AT THE ANGLO-AMERICAN EXPOSITION.

EACH year that the large Exhibition at Shepherd's Bush has opened its gates to the public one of its most interesting, and to our mind, most valuable features has been the Fine Art Section. Here in spacious well-lighted galleries it is possible to see well and enjoy thoroughly the large number of works for which the rooms afford ample and comfortable wall-space.

This year at the Anglo-American Exposition, as on previous occasions, an interesting and a fairly comprehensive display of modern British art occupies a number of the galleries, and taken as a whole the collection is a good one both as regards the pictures and the sculpture. Ample room is provided for the exhibits, and the sculpture, agreeably disposed with bay-trees and shrubs at intervals, is seen perhaps to better advantage than elsewhere in London exhibitions, where our sculptors rarely have justice done to them. As, however, the majority of the exhibits in the British Section are productions of artists whose works are frequently illustrated in these pages—quite a number of them having, indeed, already appeared in *THE STUDIO*—it will be of greater interest if our attention is devoted to an examination in detail of the American Section, as containing works with which the British readers of this magazine are less familiar.

Perhaps the most pronounced characteristic of American art as here displayed is, speaking generally and also somewhat paradoxically, its *lack* of any pronounced characteristics—characteristics, that is to say, which betray and reveal its nationality. Sufficient time has scarcely as yet elapsed in the history of the art of the United States to allow of the

evolution of any peculiarly national attributes in that art; traditions are unquestionably being slowly formed, but their roots are not yet deep enough, nor are they at present of sufficiently long duration to have resulted in the flowering of anything distinguishable so far as a purely American style. There is incontestable evidence of a greater preponderance of French as opposed to British influence in the work of many American painters. If it be true that all good Americans when they die go to Paris, it would seem to be equally true that the majority of those who belong to the artistic fraternity migrate thither beforehand and spend a good part of their lives in *la ville lumière*. So it is that in looking around the exhibition one is immediately struck by the strong affinity between this art and contemporary French painting, though one would not overlabour this point, for many of those who are represented have become so acclimatised by their long residence in Paris that their regular contributions to the Salons are sometimes more Parisian than the Parisians.

Five rooms are set apart for pictures by artists



"DICHTER LIEBE—A MORNING IN MAY"

BY J. ROLSHOVEN





"VILLAGE RIDER"  
BY J. C. JOHANSEN



*(The property of John Gellatly, Esq.,  
New York City)*

"LADY IN WHITE"  
BY T. W. DEWING



## *American Art at the Anglo-American Exposition*

resident in the United States and before proceeding to discuss them in detail we must not omit to record our thanks to the artists and to Mr. Hugo Reisinger, who organised this section, for giving us permission to illustrate the spaciouly treated *Village Rider*, by J. C. Johansen; the subtly atmospheric *Lady in White*, a little reminiscent of Whistler, by T. W. Dewing; J. Rolshoven's sunny picture of a girl in bright blue, *Dichter Liebe—A Morning in May*; John W. Alexander's fine and imposing portrait of a gentleman; and the large snowy landscape, *Hill Farm in Winter*, by Gardner Symons.

Besides the works just referred to, E. W. Redfield exhibits a good snow-painting, *On the Delaware*; and *A Garden by the River*, a work of most delightful colour to which a reproduction in black and white would do scant justice. Other good things are L. Kronberg's harmoniously coloured *In the Dressing Room*; the *Still-Life* by E. Carlsen; W. M. Chase's *Portrait of Miss C.*

and clever painting of *Fish*; *Pauline*, by Miss H. M. Turner; *The Circus*, by George Bellows; *The Mirror*, by E. V. Cockcroft; and Albert Sterner's *The Japanese Print*. Miss Cecilia Beaux exhibits a *Portrait Study*, decoratively if a trifle too arbitrarily posed, of a girl in a magnificently painted purple and yellow brocaded robe, against a dark background; and W. Elmer Schofield's *Waterfall* is an admirable and typical example of his personal art. Childe Hassam sends six works, among them an extremely clever painting of an interior, *Room of Flowers*, full of light and colour; but more typical of his work in general are the pictures entitled *Young Woman Reading*, *Moonlight Landscape*, and *The Window Curtain*. Gardner Symons is also represented by a painting, *Across the River*, in which the slow moving greenish water is rendered with great fidelity to nature; the artist has here achieved an admirable composition into which he introduces some agreeable colour notes in the painting of the boats moored in the foreground.



"HILL FARM IN WINTER"

BY GARDNER SYMONS



"PORTRAIT." BY JOHN W. ALEXANDER



## American Art at the Anglo-American Exposition

C. W. Hawthorne exhibits a fine work, *Refining Oil*, rich in harmonies of green and blue; a beautifully restrained *Girl with Rose*, and *The Fisherman*; while Horatio Walker is represented by a rather dramatic canvas *Ploughing, First Gleam*.

Two rooms contain pictures, most agreeably hung, by American artists resident in France; the work of most of them has been illustrated from time to time in these pages, notably in the interesting articles by Mr. E. A. Taylor. Richard Miller contributes two examples, a charmingly sunny *The Green Parasol* and *Lady with Red Hair*, the latter here illustrated. Another artist who delights to flood his canvas with sunlight is F. C. Frieseke, whose large picture *The Garden Umbrella* is attractive but hardly as satisfactory as the subtle and most interesting piece of painting *In the Boudoir*, which is reproduced with other examples of his work elsewhere in this number. A work in which the problem of figure painting in sunlight is treated with marked success is *Déjeuner* by Louis Ritman. Here, with perhaps some reminiscence of the work of Miller, the artist has achieved a composition, happy alike in colour and design, in which the whole is as it were tremulous with morning sunlight and the promise of a glorious unclouded day. George Oberteuffer shows three robust and

characteristic works, one a very clever impression, *Yachts on the Havre*, a boldly treated *Notre Dame de Paris*, and a vision of St. Sulpice seen through the tender green of trees in *Springtime in Paris*. Other works which call for notice are those of Elizabeth Nourse; E. P. Ullmann, whose clever studies of Parisian types are marred by a little unpleasantness of colour; the water-colours of Frank Boggs, and work in the same medium by Miss Florence Esté; Walter McEwen's highly finished works reminiscent somewhat of the Dutch Interior painters; a fine Gari Melchers—*The Smithy*; the paintings, a little too brusque and summary in their statement, by Roy Brown; the large portrait of Madame Bohm by Max Bohm, of which a colour reproduction appeared in this magazine some two years ago; the amusing mosaic-like *Paris Plage* by John Noble; and a decorative composition *An Idle Morning* by T. R. Hopkins.

Four galleries comprise the British-American Section, and are filled with the productions of artists whose work is very familiar to us, since they all reside and exhibit their work in Great Britain; indeed many of them have become so closely identified with the British art-world that one had quite forgotten in some cases their American origin. Mr. Sargent, who fills a wall with a dozen of those



"JOSEPH PENNELL. ETCHING"

BY J. MCLURE HAMILTON



"DÉJEUNER." BY  
LOUIS RITMAN





"LADY WITH RED HAIR"  
BY RICHARD MILLER

## *American Art at the Anglo-American Exposition*

superb water-colour impressions which only his amazing vision is enabled to comprehend and record with such precision and such masterly technique, and Mr. Pennell, who shows a large number of his well-known lithographs from the Panama, the New York and the Philadelphia series, we certainly look to find represented here ; but one did not know, or had lost sight of the fact, that work by Mark Fisher, Gwelo Goodman, Henry Muhrman, and Jacob Epstein might appropriately be classed as British-American.

Besides good work by the men just mentioned there are in this section a number of lithographs and etchings by Whistler, some of the excellent pen-and-ink drawings by Abbey, whose large decorative picture, *The Duke of Gloucester and the Lady Anne* (which if we mistake not was the fine work, exhibited at the Royal Academy in 1896, which gained him his Associateship), represents his painting ; etchings by Donald Shaw MacLaughlan ; paintings and

charcoal drawings by Frank Mura ; lithographs and pastels by J. McLure Hamilton, who also shows three interesting paintings, one a portrait of Mr. Gladstone in his study and two of Mr. Pennell.

Space does not allow of detailed mention of a great number of the admirable works exhibited, but especially noteworthy are the delicate drawing *Study of a head* by Louise de Rosales, Elizabeth Nourse's clever water-colours, the etchings of Clifford Addams and some interesting paintings by Inez Addams, particularly *The Death of Lucrece* and the very beautiful *Daphne* ; also the lithographs of Albert Sterner and in particular his *Amour mort*, a Pierrot mourning his dead love.

The room reserved for the American Society of Illustrators contains work in a branch in which artists across the Atlantic unquestionably excel, and their robust illustrative and decorative magazine work can well support comparison with the best that is being done anywhere at the present day.



"SPRINGTIME IN PARIS"

BY GEORGE OBERTEUFFER



From the ensemble one misses the very personal work of Myron Barlow, and the clever interiors of Walter Gay, both of these painters being unrepresented; there is no example of the art of Winslow Homer, and one regrets the absence of any canvas by Whistler. These omissions apart, the exhibition is one of much interest, presenting, as it does, to the British public a fine collection of work by painters whose art both for its own sake and for the sake of our close national kinship one would desire a better acquaintanceship with on this side of the Atlantic.

A. R.

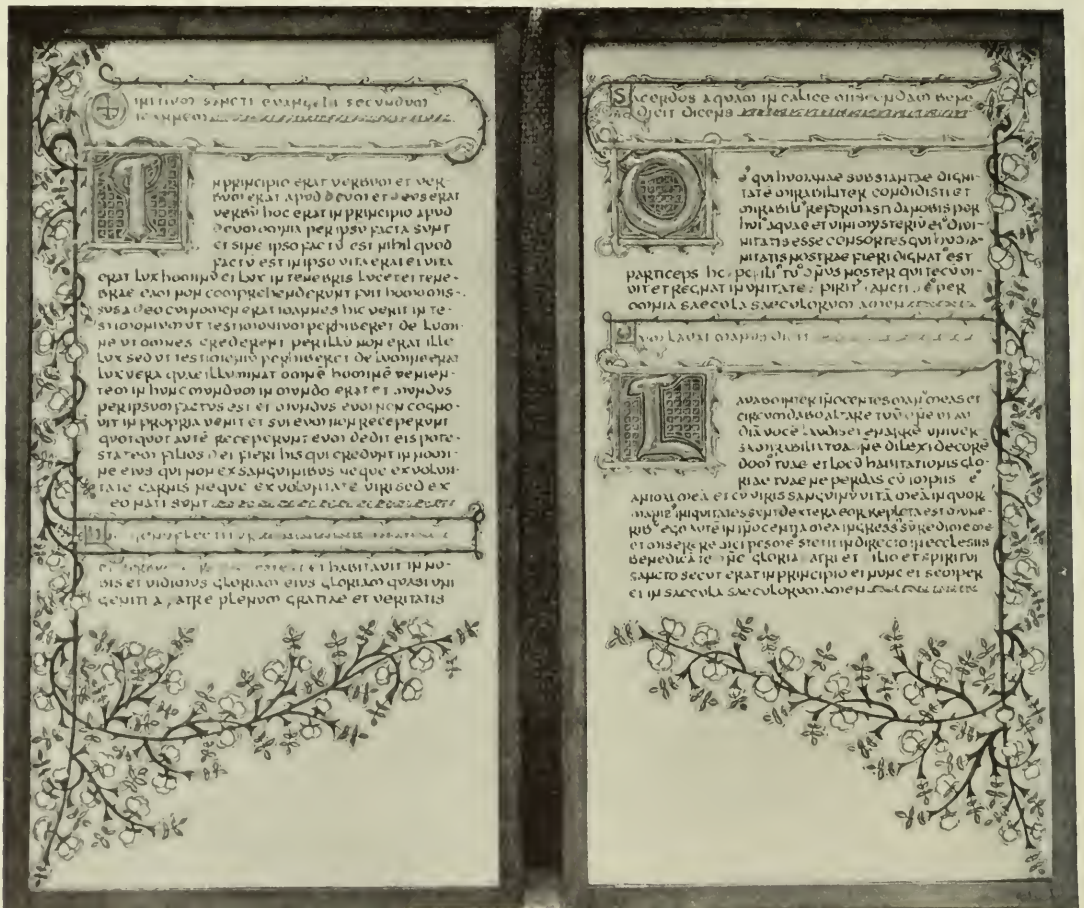
## STUDIO-TALK.

(From Our Own Correspondents.)

LONDON.—The month of August to which most of us look forward as a period of peaceful relaxation and rest has this year opened with the most stupendous upheaval of armed force that the world has ever witnessed.

What the ultimate effect of this great war will be on the progress of art it is impossible to say, but it must inevitably have far-reaching consequences. Its immediate effect, however, is nothing short of disastrous to the vast majority of those engaged in the practice of one or other branch of art. Even portrait painters who in normal times are rarely without a commission, find themselves idle owing to commissions being cancelled in consequence of the financial disturbance, and a large number of artists who depend for a livelihood on work of a more or less "commercial" character are having a hard time.

In turbulent times such as these, when the air is filled with echoes from the battlefield, it is a welcome relief to turn for a moment to things which remind one of the calm and peace of the sanctuary. Such are the two altar cards of which we give reproductions. They were executed by Mr. W. H. Cowlshaw, architect, of Letch-



ILLUMINATED ALTAR CARD FOR THE CHURCH OF ST. HUGH, LETCHWORTH

BY W. H. COWLISHAW



ILLUMINATED ALTAR CARD FOR THE  
CHURCH OF ST. HUGH, LETCHWORTH  
BY W. H. COWLISHAW





"IMAGE PERSANE," SILVER STATUETTE INLAID WITH GOLD AND OTHER METALS. BY E. O. DE ROSALES

(By permission of Messrs. W. Marchant and Co., Goupil Gallery)

worth, for the church of St. Hugh in this town of "garden-city" fame and are very engaging examples of illuminated lettering. The cards were written with a slanted quill pen on Roman vellum in seventh-century capitals, with Chinese black ink and vermilion. All the gold lettering, such as the small capitals to "Deus. Pater" &c., and part of the "Credo" beginning "et homo," &c., were written with a similar pen. The large capitals were written with a pen cut broader at the tip. The whole of the decorative outlines were executed with a fine-cut quill pen in black, lapis lazuli, white and vermilion inks, and filled in with a fine brush with oxide of chromium, vermilion, lapis lazuli or white. The fifteen mysteries of the Rosary are symbolised in the fifteen large capitals of the centre triptych. The large capitals in the side cards have Lenten lily diaper patterns emblematic of the time of the year the work was completed, namely Easter 1914. The borders of the triptych are

composed of the vine, wheat, white rose and shamrock. The thorny rose-stems are used freely and suggest the human path, interpenetrated by the radiance of the Cross. The metalwork was executed by Mr. R. C. Price and consists of dark bronze metal frames with supporting angels in oxidised silver at both of the lower corners, but these have been omitted from the illustrations so as to permit of the cards themselves being shown on a larger scale. The originals are of course considerably larger than our reproductions. The whole of the work is mounted on mahogany panels which slide into the metal frames and is all under glass.

The two very charming statuettes by Mons. E. O. de Rosales which we reproduce on this page were recently on view in an exhibition of the artist's work



"PAVLOVA IN THE SWAN DANCE," STATUETTE IN SILVER AND GOLD. BY E. O. DE ROSALES

(By permission of Messrs. W. Marchant and Co., Goupil Gallery)



*Wynne Apperley*

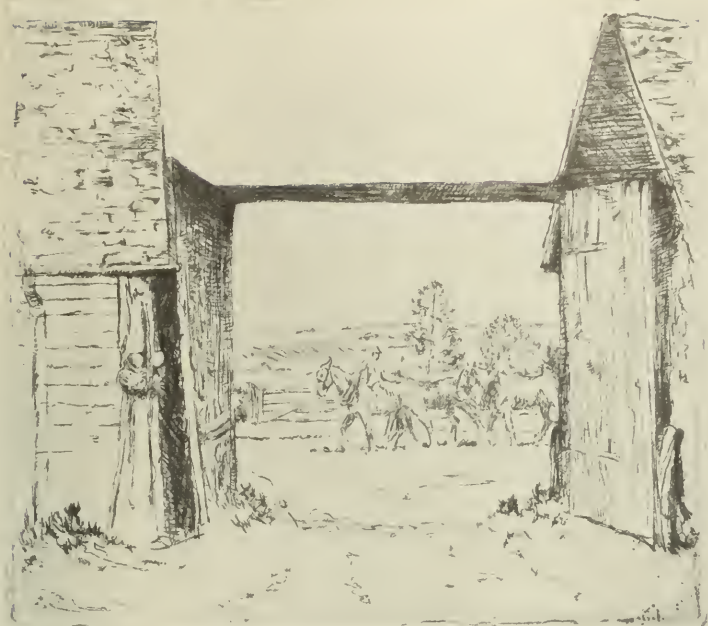
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"MILAN." FROM A WOOD ENGRAVING  
BY O. WYNNE APPERLEY, R.I.







"THE PLOUGHMAN'S TEAM," FROM AN ETCHING BY E. HERBERT WHYDALE

at the Goupil Gallery in Regent Street, and in common with other statuettes reveal a peculiarly refined sense of form and decoration. Statuettes such as those illustrated, in which the precious metals are employed, represent of course a very luxurious form of art, but most of the figures exhibited were in bronze, and there was also one in gilded and painted wood. The artist is Italian by birth, but studied at the Ecole des Beaux-Arts in Paris and has regularly exhibited at the Salon of the Artistes Français since 1901. His bronzes have been purchased by the Musée du Luxembourg, Paris, the Musée d'Art at Lyons and the National Gallery, Rome.

Mr. Wynne Apperley's work as a painter is

familiar to visitors to London exhibitions, more especially those of the Royal Institute of Painters in Water-Colour, of which he is a member. The print we reproduce as a supplement is a capital example of his work in another branch of art. The print was produced from a single block and subsequently tinted to the effect desired.

Mr. Whydale, of whose art as an etcher we reproduce four examples, is an artist in that he expresses a personal view in a medium whose limitations he recognises and observes. His problem has been that of all true etchers, namely, to suggest the manifold planes and colours of Nature by

means of line. Another quality in his work which is worth noting is its independence of tricky



"BATIERS"

FROM AN ETCHING BY E. HERBERT WHYDALE





"THE PICNIC." FROM AN ETCHING  
BY E. HERBERT WHYDALE



"THE CHALK PIT." FROM AN ETCHING  
BY E. HERBERT WHYDALE





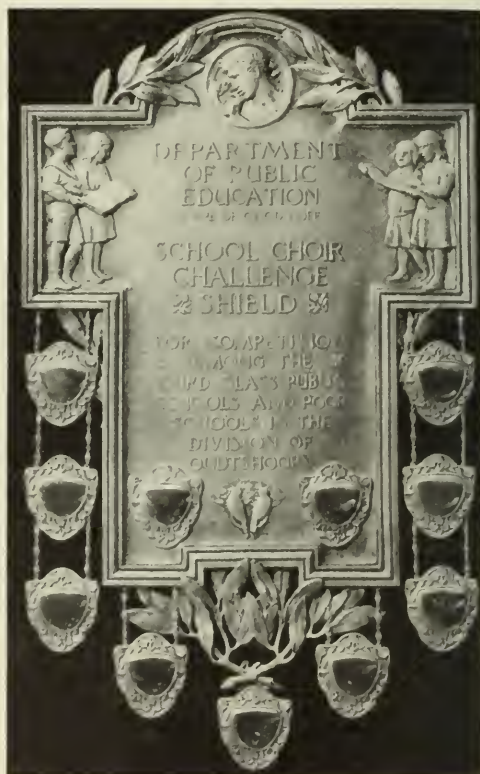
THE STEVENSON PANEL.—GIRLS COLLEGIATE SCHOOL, PORT ELIZABETH, S.A. F. PICKFORD MARRIOTT, A.R.C.A. (LOND.)

printing, for in the majority of cases he wipes his plates quite clean. Seeing that he is still young—he is only twenty-eight—and has only been etching about eighteen months (and that in a desultory fashion, his main pre-occupation being with painting) we look forward with confidence to his future achievements in this branch of art. He has exhibited his etchings at the International Society's exhibition where, last autumn, Mr. Gutekunst was quick to notice him and in the spring of this year organised an exhibition at his gallery in Grafton Street, Bond Street.

PORT ELIZABETH.—Readers of this magazine will not have forgotten the work of Mr. Pickford Marriott, of which various examples have appeared in these pages from time to time. For some years past Mr. Marriott has held the post of Art Master in the Public Art School at Port Elizabeth, and the silver challenge shield and allegorical picture now reproduced represent some of his recent work. The shield was modelled by Mr. Gilbert Ledward, who won the Royal Academy Gold Medal and Travelling Scholarship, and the British School at Rome

Scholarship in 1913. The picture was commissioned by Miss Elizabeth Stevenson, formerly Principal of the Girls' Collegiate School at Port Elizabeth for presentation to the school as a souvenir of her association with the institution. The figure dominating the picture represents Truth clothed in white with a mantle of blue, and sapphires are introduced into the mantle-clasp as emblems. Supporting Truth are the figures of Purity and Honesty, both clothed in white. Praise and Justice are placed at the foot of the throne. Praise, playing the cymbals, is clothed in creamy-coloured drapery with a mantle of green, while Justice has the traditional mantle of purple over a white gown. The lettering was chosen by Miss Stevenson, who in other respects left the artist a free hand.

MONTREAL.—The feature of this year's spring exhibition at the galleries of the Art Association of Montreal was the number of interesting canvases shown by three or four of our younger artists. In this connection reference should be made in par-



SILVER CHALLENGE SHIELD DESIGNED BY F. PICKFORD MARRIOTT, A.R.C.A. (LOND.). MODELLED BY GILBERT LEDWARD



(Art Association of  
Montreal.)

"FROST AND SNOW."  
FROM AN OIL PAINTING BY  
MAURICE CULLEN.





ticular to the powerful and individual work of Mr. A. Y. Jackson, formerly of Montreal, but now of Toronto. There can be no doubt that Mr. Jackson is a coming man. He not only has an admirable colour sense and a fine feeling for decorative design, but, what is more important, he has something worth while to say. His expression is eminently personal. It is at once simple, direct, and forcible, and he is the first Canadian artist to attempt with real success the interpretation of the more distinctly typical Canadian landscape in moods other than that of winter.

For the past year Mr. Jackson has sought and found inspiration in the lonely places of Northern Ontario. His sketches and pictures suggest poetically, yet strongly and truthfully, the grim silent beauty and bigness of this wilderness. Some of the paintings are of very high pictorial quality, and notably *A Squall on Georgian Bay* and *The Land of the Leaning Pine*, exhibited in Montreal this spring. The former, here produced, is an arrangement of dark greens and violets, rather daringly contrasted yet entirely harmonious. The move-

ment in the water is finely suggested, while the work as a whole displays largeness of vision.

Miss Mabel May, Mr. Randolph Hewton, Mr. Arthur Rosaire, and Mr. Albert H. Robinson are also young Montreal artists of original outlook and considerable promise. Among the work shown by more mature painters, Maurice Cullen's *Frost and Snow* and *The Ice Harvest* were greatly admired for their truth and tonal qualities, and the contributions of Mr. Brymner, President of the Royal Canadian Academy, as usual attracted attention.

H. M. L.

TORONTO.—The season of 1913-14 was remarkable for artistic activity in the "Queen City" of Canada. The exhibition of the Ontario Society of Artists, already noticed in these pages, led the way, and was followed by a very admirable display of Japanese Prints at the Grange—the temporary home of the Toronto Art Museum, and formerly the residence of the late Prof. Goldwin Smith. In the grounds a permanent gallery of the Fine Arts



"OCTOBER"

(Art Association of Montreal)

FROM AN OIL PAINTING BY WILLIAM BRYMNER, P.R.C.A.





"THE ICE HARVEST"  
BY MAURICE CULLEN

(Art Association of Montreal)



"A SQUALL ON GEORGIAN BAY"

(*Art Association of Montreal*)

BY A. Y. JACKSON

is about to be erected. This exhibition, an entirely new departure in Canada, attracted much interest. Following upon this was the Second Annual Exhibition of "Little Pictures." This is an effort by a few younger painters to popularise their work in the homes of the middle-class citizens, where wall space is insufficient for the display of large canvases. Many new aspirants for painting honours were invited, and the work of students was included. Mr. J. E. H. Macdonald, A.R.C.A., among the older men, was the most successful exhibitor. Later the Women's Art Association threw open their Galleries for a loan collection of lace and art-needlework, with contributions from the South Kensington School of Needlework, and Lady Egerton's famous Greek lace collection. This was followed by an exhibition of paintings by Canadian artists, past and present—a very interesting display. At the same time members of the Association staged many examples of their own handiwork as craftswomen. Many beautiful objects were shown. The Association numbers 2000 efficient members, with galleries and work-

rooms in the principal cities of Canada. To the President, Mrs. Dignam—a very capable painter and craftswoman—is largely due the success of the Association, which has been in existence for nearly thirty years.

J. E. S.

WINNIPEG. — Among the more recent Art Institutions in the Colonies is the Winnipeg Museum of Fine Arts, which was opened in 1912, with an exhibition of Canadian Art. Since then the Art Committee have placed on view exhibitions by contemporary artists of note, Continental as well as British.

The exhibition of the Royal British Colonial Society of Artists, which has just closed, aroused great interest and was largely attended. Last month a series of water-colours by several notable exponents of that medium were shown, along with a collection of black and white work by such known illustrators as E. J. Sullivan, R. Anning Bell, T. Heath Robinson, and many others.



In Gallery 1 there is an exhibit of special interest to the citizens of Winnipeg, consisting of drawings, paintings, and designs by the students of the Winnipeg School of Art, which, including the works which were successful in gaining Scholarships and Bursaries tenable in the session 1914-15, represent the results of the first session, for the school was opened on September 2, 1913, in direct connection with the Art Gallery. The Principal is Mr. Alec J. Musgrove, who came over from Glasgow to take up the position.

The Winnipeg Museum of Fine Arts was inaugurated this year to meet the growing demand for aesthetic education on the part of the citizens, and since its opening, has placed on view good exhibitions, thereby affording opportunities to see the work of many notable artists. Already the nucleus of a permanent collection has been formed and this is being added to from the various exhibitions by purchase and by presentation. The Galleries are open daily, free, and the attendance is large. So great was the appreciation shown by the public that the Committee decided to open the proposed school at once, with the result that a

year after the opening of the Gallery, the school commenced its first session.

MELBOURNE.—Mr. Will Ashton, an Australian artist who recently returned from an extended European trip, has just had a very successful exhibition of his work at the Guild Hall. Most of the work has been done in Paris and Venice and is remarkable for its eminently sane outlook, while being fine in tone and colour. Mr. Ashton's latest productions as exhibited at the Paris Salon and elsewhere seem to promise him a high place in the history of art work by Australians. Among his Italian pictures special mention should be made of No. 1 *Santa Maria della Salute*, and the *Ponte alle Grazie, River Arno, Florence*, and among the Dutch pictures the fine *Rotterdam* so full of movement and life. The *Evening Seascape, Tintagel, Cornwall* shows the quieter side of Mr. Ashton's art.

Mr. Clewin Harcourt, a well-known Paris Salon exhibitor, has been showing some fine work at the "Centreway." His capabilities as a portrait



"ROTTERDAM, HOLLAND"

BY WILL ASHTON



"EVENING SEASCAPE, TINTAGEL,  
CORNWALL." BY WILL ASHTON



painter were well displayed in his Salon success *Reading Aloud*, and *The Smile*, the latter possessing an almost Hals-like quality. J. S.

**P**HILADELPHIA, PENNSYLVANIA.—In connection with the recent International exhibition of paintings at the Carnegie Institute, Pittsburgh, the following awards have been announced. The First Prize of a gold medal and one thousand five hundred dollars has been awarded to Mr. E. W. Redfield in respect of his *Village in Winter*; the Second Prize of one thousand dollars and silver medal to Mr. Richard Jack, A.R.A. of London, for his painting entitled *String Quartette* (exhibited at the Royal Academy exhibition last year); the Third Prize of five hundred dollars and a bronze medal to Mr. George Bellows; and honourable mentions to Mr. Will



"BISCAYAN TYPES (BILBAO)."—FROM A CHALK DRAWING BY J. P. TILLAC



"VARIOUS TYPES (MADRID)."—FROM A CHALK DRAWING BY J. P. TILLAC

Ashton, the Australian painter, Miss Hilda Fearon and Mr. G. Spencer Watson of London, Herr Erich Kips of Berlin, Miss Beatrice Howe, Paris, and Mr. Charles Rosen of Pennsylvania.

There will be no International Exhibition of paintings at the Carnegie Institute next Spring. This course was decided upon by the Fine Arts Committee in view of the fact that the government will present an international exhibition of paintings at the Panama-Pacific Exposition, at San Francisco, next Spring.

**B**ORDEAUX.—Mons. Tillac, whose sketches of market scenes in Madrid and of types of the people met with in the Spanish Capital and elsewhere we here reproduce is a much travelled artist and his sketch-



SKETCHES OF MARKET LIFE  
IN MADRID. FROM CHALK  
DRAWINGS BY J. P. TILLAC.







"STREET MARKET, CALLE A. FIGUEROA, MADRID"  
FROM A CHALK DRAWING BY J. P. TILLAC

books are full of reminiscence of the places he has visited both in the Old World and in the New. In Spain, where he has spent a considerable time, he has amassed a large collection of drawings, chiefly of street scenes in cities where Castilian or Basque types are found, such as Madrid, Toledo, and Bilbao. A shrewd observer, he has a keen eye for the characteristics of the people he portrays as may be seen particularly in his studies of the Basque type of humanity whose anthropological status has puzzled the learned. Mons. Tillac studied at the Ecole des Beaux-Arts in Paris under MM. Gérôme, Cormon and Waltner, and at the Salon of the Artistes Français in 1905 he was awarded a *mention honorable*. Since then he has spent most of his time in travelling. In his drawings such as those reproduced, he uses a little colour by way of *rehaussement*.

TOKYO.—Recently the Imperial School of Art, Tokyo, the premier institution of the kind in Japan, celebrated, with appropriate ceremonies and with an exhibition of its treasures, the twenty-fifth anniversary of its foundation. A brief history of the school may prove of value to those interested in the progress of art and art education in Japan.

It was in July 1885 that a committee was appointed by the Department of Education to investigate matters concerning the teaching of drawing in schools. As a result, a bureau for drawing was established in November of the following year. This bureau was the pioneer of the Imperial School of Art, Tokyo, which came into existence by Imperial order on October 4, 1889, and came to occupy the present splendid position in Ueno Park which was formerly used by the Educational Museum. The Art School was opened on February 1, 1890, under the directorship of Baron Hamao. The curriculum then consisted of painting, lacquer work, wood carving and metal chasing, there being two different courses, one taking two and the other three years to complete. There was also a normal course. In October 1891 Mr. Kakuzo Okakura, whose death was referred to in *THE STUDIO* a few months ago (see March No., p. 166), became the director. In November 1893 a four-year course was instituted, in addition to a preliminary course lasting one year, and metal casting was added to the curriculum.

In May 1895 the instruction in painting and carving was divided into three forms or styles, based upon the three distinct periods in the history of our art. In the following year the repoussé process was introduced into the course of instruction in metal work, and a course in design and another in the European style of painting were added. In March 1899 Mr. Okakura was succeeded by Mr. Hideo Takamine, and the method of teaching devised by his predecessor was altered. Clay modelling, which was bound to affect our sculpture to a considerable degree, was introduced into the casting department, and came to be adopted for the first time in making sketches for wood sculpture in the following year. In January 1900 Mr. Kanae Kubota became the director, only to be superseded in the following year by Mr. Naohiko Masaki, under whose able directorship the school still continues to train young artists. Four years later, that is to say in 1905, the school adopted the five-year course.





THE IMPERIAL SCHOOL OF ART, TOKYO

As the edifice became inadequate for the increasing demands of the growing institution, the building used by the Imperial Library came to serve as class-rooms. In 1907 the Department of Education decided to provide the school with a group of new buildings, and the work was commenced in July. In January 1911 the old building was destroyed by fire, and soon after a new one was erected on its site, so that the school is now equipped with brand-new buildings scattered among the beautiful old trees in the park. The main edifice is very beautiful, the style being a combination of Japanese and European architecture, indicating in a way the ultimate evolution of the architectural style of Japan.

The Imperial School of Art, Tokyo, is now equipped for the training of students in the following seven courses: Japanese painting, European style of painting, sculpture, design, metal work, casting, and lacquer work, and it also offers a

special course for the training of teachers of drawing in Normal, Middle, and Girls' High Schools. One of the striking developments in recent years is the great increase in the number of applicants for instruction in the European style of painting, which has been accompanied by a corresponding decrease of students for the course in Japanese painting. The work done by the graduates in the Japanese style of painting has, generally speaking, been infused with an indefinable something that comes from an effort to improve and to achieve something new. There is invariably something in it which is foreign to the traditional quality, though not necessarily betraying European influence. And in the sculpture also a glance is sufficient to distinguish the work of those who have been trained in the art school. There is something solid and precise in the modelling, and the realistic touch is apparent.

A brief survey of the principles by which the school is guided in training the young artists will



ATELIER OF JAPANESE PAINTING SECTION, IMPERIAL SCHOOL OF ART, TOKYO





DESIGNING SECTION, IMPERIAL SCHOOL OF ART, TOKYO

enable the reader to understand more thoroughly the Tokyo Bijutsu Gakko, which, following the official translation, stands for the Imperial School of Art, Tokyo. Art is long and the five years course of school life is entirely inadequate for the full development of an artist's capabilities. To be able to produce a work worthy of being handed down to posterity as a masterpiece of art one must be favoured with considerable gifts and unusual talent. While genius is rare among us, each of us has some special gift or talent to develop and it is the aim of the school to find what that is and to foster it to its fullest possibility. And what the school is able to do is to give the students instruction in subjects calculated to develop hidden possibilities in them and merely start them in the branch of art to which they are to devote their lives. The work worthy of themselves can only be looked for from the life of constant effort and perseverance after they finish the school. Such is the view held by the school.

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In the course of Japanese painting, the students

in the last year are divided into three classes, each with a special teacher. During the first four years they are taught to understand the mental attitude and the peculiarities which characterise the brush work of both old and modern painters, by copying the paintings of old masters and those of their teachers. Sketching also plays a very important part in the curriculum. Students are first taught to sketch such simple objects as grass, trees, flowers and fruit. Then they proceed to sketch insects, birds, and beasts, either in the class-room or in the zoological garden situated close at hand. Subsequently they enter on a course of drawing from the living model. Armour and helmets, State robes as worn in the olden times, as well as the dresses of the present day are used in order to acquaint the students with the manners and customs of different periods and with the composition of colours. Throughout the course they are encouraged to apply in their compositions the knowledge they have gained, and thus an endeavour is made to foster originality. Their ability to paint is also turned towards design, beginning with

simple floral subjects and gradually proceeding to more complex and elaborate decorative motifs. The students often go on sketching tours with or without their teacher.

For the students who are taking the course in the European style of painting special stress is laid on charcoal drawing from casts during the first year, in addition to the normal instruction in instrumental drawing, anatomy and perspective. Lessons in oil-painting of still-life and landscape are also given. From time to time they are given subjects for composition, using only charcoal, water-colour or pencil. In the second year they are taught to make charcoal drawings of the human body, and in the third and fourth years they substitute oil for charcoal. In oil-painting of still-life subjects and landscape, as well as the subjects for composition, they proceed gradually from the simple to the complex. The first semester of the last year of the course is devoted to the composition of diploma pictures to be finished in the second semester, together with a self-portrait in oils. Historical

subjects or those showing the manners and customs of different periods are generally given for composition. At the end of each semester the works executed by the students are exhibited and judged.

The department of sculpture at the Imperial School of Art is divided into modelling, wood carving and ivory carving. For the class in modelling floral and other decorative subjects in relief are given to be copied, and later animals and human heads. After the second year the students are set to make clay sketches of birds and animals either in the class-room or in the zoological garden, followed later by models from the living figure. They are also taught how to make plaster casts, and the last year of their school is devoted to their diploma work. The order of instruction in the classes for wood carving and ivory carving is similar to that pursued in modelling.

In the design class lessons are given in designing, painting and clay modelling. The instruction in designing is intended to familiarise them with the



ATELIER OF MODELLING SECTION, IMPERIAL SCHOOL OF ART, TOKYO





FOUNDRY OF METAL-CASTING SECTION, IMPERIAL SCHOOL OF ART, TOKYO

form and colour of the designs of different periods, and they are required to sketch plants and animals and evolve new designs therefrom. The instruction in painting comprises the copying in colours of the works of ancient and modern masters, the painting of flowers, animals, costumes, armour, weapons, &c., and the students have also to make charcoal drawings of architectural decorations, animals and figures, so as to learn how to make indentations and master the effect of light and shade. In the course of clay modelling they are made to copy old and new decorations and articles of home and foreign origin, and finally to work out some new designs. Lectures are given on such subjects as the methods of designing, architecture, perspective, instrumental drawing and applied art.

The two subjects of metal chasing and repoussé are taught in the department of metal work. The former comprises instruction in the methods of carving metals with the chisel, and the latter that of beating metal into the required shapes.

Industrial chemistry is one of the important studies prescribed for this department. The first-year class in chasing begins with carving on metal, from a model, straight lines and curves and the students are expected to carve some patterns of their own. By degrees they are trained in *katakiri-bori*, (the method of engraving which reproduces the brush work of Japanese paintings), metal inlay, and *maru-bori* (the method of carving a metal all round into a shape). In the repoussé class the work begins with hammering copper and iron into simple objects, and then gradually advances to the production of water jars, flower vases, incense burners, fishes, birds and animals. Students in this class also receive lessons in painting, design and clay modelling.

In the department of casting, students begin by making plaster casts of simple objects and end in making metal casts of statues, &c., including the method of colouring metals. Students who take the course in lacquering are taught the art of

*hira-makiye*, or flat lacquering, and *taka-makiye*, high or raised lacquering, and of preparing lacquer of different colours. As in all other cases, they are encouraged to devise and produce something original, and they are allowed the utmost freedom in the execution of their diploma work. To widen their knowledge of art and ennoble their thoughts, certain general studies are prescribed, such as foreign languages, the history of manners and customs, and of Oriental and Occidental art, æsthetics and western archæology. In teaching some of these subjects photographs and lantern slides and the Imperial Household Museum, which is in close proximity to the school, are freely made use of in order that real and accurate knowledge may be acquired.

The Imperial School has enlisted the services of the best artists available. On its staff of instructors there are five Court artists. Two of them, Takamura Koun, professor of modelling, and Takenouchi Hisakazu, professor of wood, ivory and decorative carving, have been teaching there for twenty-five years, that is from the beginning of



ROSE BOWL WITH PLIQUE A JOUR ENAMEL BORDER  
BY EDWARD THORNTON  
(City and Guilds of London Institute)

the school. Also Prof. Kojima of the First Higher School has been teaching instrumental drawing at the art school ever since its foundation.

At the celebration of the twenty-fifth anniversary of the school, to which reference was made at the commencement of these notes, a suitable recognition was made of the long and valuable services rendered by the three teachers just mentioned.

Upon that occasion a bronze bust of the late Hashimoto Gaho and another of the late Kawabata Gyokusho, both of whom had taught at the school and in their capacity of teachers and artists contributed much towards the progress of Japanese painting, were presented to the school by their followers and now occupy positions in the peaceful shade of the trees in the school garden, where homage is paid to them by many of their monjin. By the efforts of these teachers and those of Kano Hogai, Hishida Shunso, and Okakura Kakuzo, all of whom are now dead and gone, as well as of those living artists now connected with the institution, which attracts young artists from all over the empire, the Imperial School of Art, Tokyo, occupies a pre-eminent position in the art world of Japan.

HARADA JIRO.



ENAMELS FOR A BOOK COVER  
BY MISS GOVEY  
(City and Guilds of London Institute, Finsbury)





COPPER CASKET ENRICHED WITH CLOISONNÉ ENAMELS,  
BY MISS EVANS  
(*City and Guilds of London Institute*)

### ART SCHOOL NOTES.

LONDON. — In a recent number of *THE STUDIO* some illustrations were given of enamel work executed during the past year or two by Mr. Alexander Fisher, who in this branch of art has established a high reputation, and now in the accompanying illustrations our readers have an opportunity of seeing some of the work executed by his pupils at the City and Guilds of London Institute, where the classes in enamelling, gold and silversmiths' work and jewellery are under Mr. Fisher's charge. The classes are held at the Technical College, Leonard Street, City Road, Finsbury, on three evenings a week, Monday, Wednesday, and Thursday, from seven till half-past nine, and the instruction which is of a practical character, comprises all the various processes of enamelling and the methods pursued in the working up of the precious metals and the making of jewellery. The Art School connected with the

Institute is carried on at 122-124 Kennington Park Road on the south side of the Thames, and its curriculum comprises a course of modelling for sculptors, architectural carvers, potters, plasterers, &c., and a course of drawing and painting.

The Chelsea School of Art, carried on in connection with the South Western Polytechnic in Manresa Road, has two scholarships, each of the annual value of £24, which are awarded to enable



TRIPTYCH IN TRANSLUCENT AND PLIQUE À JOU  
ENAMELS AND COPPER. BY W. H. FISHER  
(*City and Guilds of London Institute*)



CLOISONNÉ ENAMEL CASKET BY MISS SOPER  
(*City and Guilds of London Institute*)

students to study illustration work. The course of study to be followed is planned so as to lead directly to the execution of saleable commercial work. The scholarships, which are known as the "Christopher Head" Scholarships, have few restrictions and are open to all.

From enquiries made before going to press we learn that the various art schools carried on in London and the provinces will re-open at the ap-

pointed times. Those under the control of the London County Council will start on September 21; the Glasgow School of Art will resume its work on September 22, and the Liverpool City School of Art on September 23. In London most of the schools under private control were due to re-open early in the month, and so far as we know nothing has occurred to interfere with this arrangement. It is, of course, to be expected that the number of male students in attendance will be considerably fewer than in normal times as many young men have for the time being forsaken the arts and crafts of peace and cheerfully responded to the call of their King and Country by joining the auxiliary forces.

### REVIEWS AND NOTICES.

*A Pilgrimage in Surrey.* By JAMES S. OGILVY. With 47 coloured plates by the Author. (London: George Routledge and Sons, Ltd.) 2 vols. 50s. net. So great has been the expansion of London during the past generation that one has almost come to regard Surrey as in the main a suburban county. Fortunately, however, though the county stands in point of size among the minor shires of Britain, its confines still contain a big store of attractions to beguile the seeker after the beauties of nature and the antiquarian. In this dual capacity Mr. Ogilvy has explored it, though the work of nature more than the handiwork of man would seem to have claimed his sympathies. Surrey does indeed look very small on a map of England, yet we find the author at the close of the narrative of his exploration speaking of the "thousands of miles of dusty roads and pleasant paths" he has traversed. His pages abound in historical and personal reminiscences of the hundreds of places visited, beginning with Kew and Sheen, as Richmond was once called, and finishing up with Putney. How rich the little shire is in natural charms and famous buildings is shown by the coloured plates from water-colour drawings by the author. Architectural subjects are in the majority here, and the rendering is convincingly veracious, but there are also some attractive landscape views, of particular interest being those which show broad vistas such as the county affords at many parts from its hill tops.

*Summer.* By W. BEACH THOMAS and A. K. COLLETT. (London: T. C. and E. C. Jack.) 10s. 6d. net. With this volume the authors bring to a conclusion their tripartite work on "The English Year," and as in the two previous books which we

have already noticed in these columns, all the wonderful moods and phases of Nature, all that unceasing growth, struggle, warfare and metamorphosis in field and meadow, in hedgerow, coppice and stream which make up the life of the countryside, are admirably described in the various essays. Exquisite as is the promise of spring time, the lavish and luxuriant prodigality of Nature in June, July and August makes of our English Summer a season of surpassing beauty, and of this Messrs. Beach Thomas and Collett give a fascinating account. They have as before a valuable coadjutor in Mr. Allen Seaby, whose delightful little pen-drawings in the text give additional interest to the pages, and there are further a dozen reproductions in colour of paintings by Sir Alfred East, Mr. Tom Mostyn and Mr. Harry Becker.

The thirteenth edition of the Wallace Collection Catalogue of Pictures and Drawings embodies numerous changes which greatly enhance its usefulness for purposes of reference and study. There is a large increase in the number of the illustrations, the new edition containing no less than 266, and though necessarily small in size they are admirably clear. Of more importance, however, so far as the student is concerned, are the textual improvements. The notices of the pictures have been expanded, and while the biographical information has in certain cases been abridged, greater detail has been introduced in the case of obscure artists. As a result of the close scrutiny to which the works in the collection have been subjected there are some important changes of attribution, and 170 signatures, dates or other inscriptions have been noted for the first time, while a very considerable amount of information is given as to the history of the pictures. The catalogue is arranged in alphabetical order, and is supplemented by an index of numbers, a list of painters grouped according to school, and two lists of portraits—one of known and the other of unknown sitters. It is well printed and at the price of one shilling is a remarkably cheap publication.

Under the authority of the Governors of Alwyn's College of God's Gift at Dulwich Sir Edward Cook has revised and completed the catalogue of the pictures in their gallery. The new edition runs to over 360 pages and though it contains no illustrations it is replete with interesting and useful information concerning the history of the collection, the works belonging to it and the artists represented. This catalogue also is published at one shilling.



# THE LAY FIGURE: ON THE RECORD OF PASSING EVENTS.

"WHAT a remarkable increase there has been during the last few years in the use of photography for illustrative purposes," said the Man with the Red Tie. "It seems to have gone on growing until it has ousted the draughtsman almost entirely."

"And a good thing, too," laughed the Plain Man. "Photography gives you plain, clear facts; the draughtsman gives you more or less irresponsible fancies. I prefer facts."

"Facts, indeed!" cried the Man with Red Tie. "Is that all the art of illustration aims at? Has it no other mission than to present you with a dull statement of plain realities?"

"Well, I cannot see what other purpose it can have," returned the Plain Man. "Its object, I take it, is to record for our information what is going on."

"Wait a minute," broke in the Art Critic; "you are at cross purposes. You are mixing up the general art of illustration with one particular application of it. Pray let us make a distinction between them. The record of passing events has an interest, of course, and a by no means inconsiderable measure of value, but it is not the only function of illustration."

"It is the only one that matters, anyhow," asserted the Plain Man; "because it is the only one that has a direct and vivid power of arresting attention. Other kinds of illustration may amuse us or appeal to our æsthetic sense, but they fail to impress us with their veracity and so they have no practical value."

"That I am naturally not prepared to admit," returned the Critic; "but, for the sake of argument, we will assume that you are right. The only purpose of an illustration is in your opinion to be a kind of pictorial stop-press paragraph—well, what then?"

"Then, I say that a photograph, which gives you things exactly as they are is worth much more than a sketch by a draughtsman who is trying to produce a pretty picture. The one you can trust," declared the Plain Man; "the other can be made anything the artist chooses and must always be subject to suspicion."

"Oh, you think a photograph is always infallible in its realism," laughed the Man with the Red Tie. "Have you never heard of the manufacture of photographic pictures for press purposes; do you know nothing of the way in which these things

are made up or of the tricks and devices which photographers use?"

"We will leave alone that side of the question," said the Critic, "because surely we all know that a photograph when manipulated can be made to tell almost any story that the operator wishes. Of course a photograph that professes to be a record of an actual incident is not necessarily more reliable as a statement of fact than a sketch by an artist—that is a matter of common knowledge. I am much more interested in the argument that the primary function of illustration is to be plainly realistic and that its æsthetic quality should be ignored."

"Well, what have you to say against such an argument as that?" demanded the Plain Man, "an illustration, I repeat, should show you what is going on, exactly as it happens; it may not give you a pretty picture, but you must remember that the facts of life are not pretty and you must accept them as they are if you are going to record them honestly."

"Quite so, you must accept them as they are," agreed the Critic; "but you want to make people understand them and you want to put them in such a way that they will appeal to the imagination of thinking men as well as to the dull and unobservant eye. Now a photograph is apt to give you a very small and unconvincing view of the subject chosen; it is almost invariably quite literal and commonplace in its statement and it is open to the objection that it suggests nothing to inspire you or set you thinking."

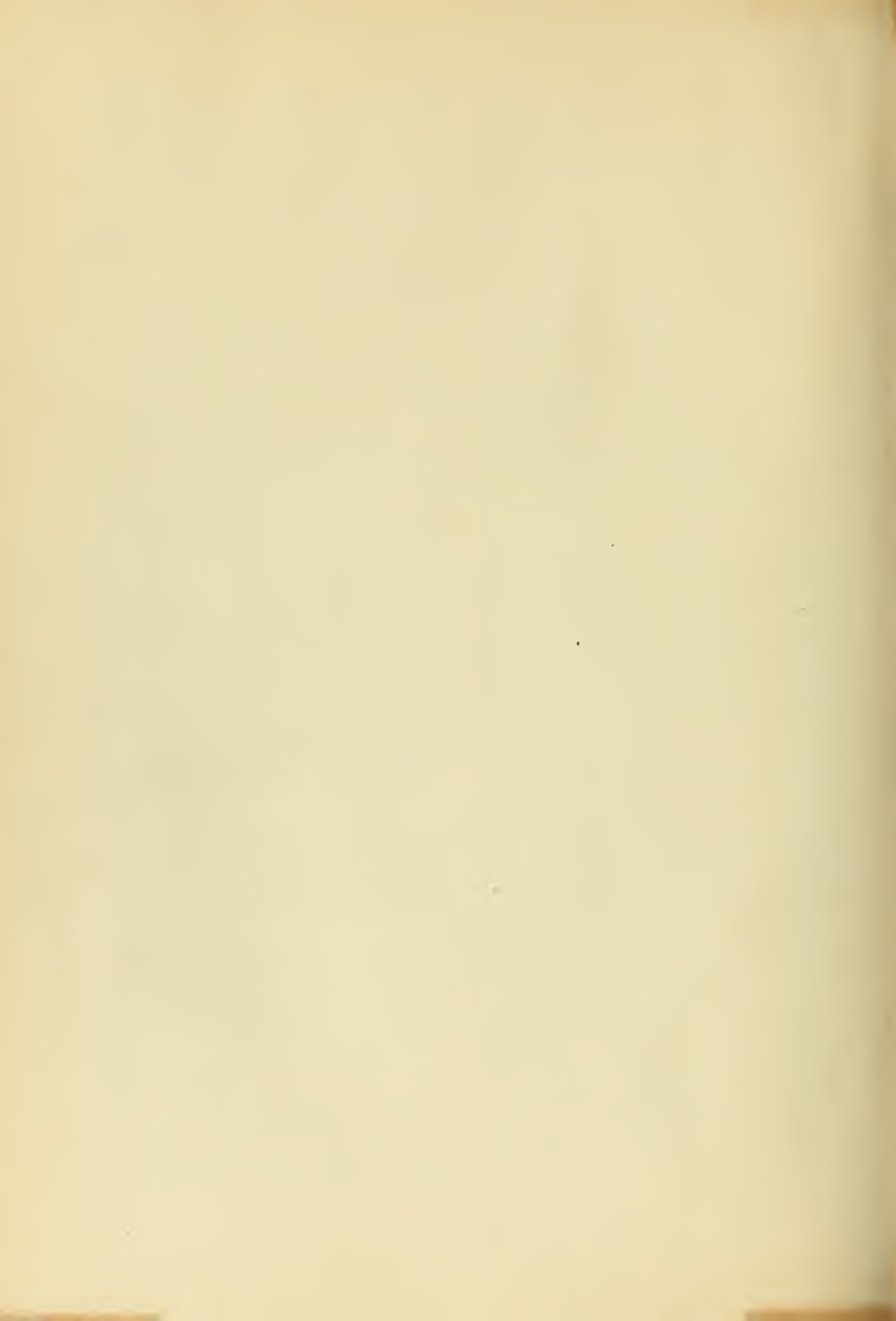
"And the artist, what more can he do with the subject before him if he sticks to facts?" asked the Plain Man.

"A very great deal more if he understands the genius of illustration," replied the Critic. "Without falsifying facts in the least he can so deal with them that they will become infinitely more illuminating than they could ever be when they were literally recorded by a mechanical apparatus which is incapable of discrimination. Viewing things in their proper perspective, he can eliminate what is trivial and unnecessary and therefore make the essential details more convincing. He can suggest by his manner of treatment quite as much as he expresses; and he can lead people on by appealing to their imagination to get a far surer grasp of the subject to which his illustrations refer. The personal expression of the artist's understanding and selective sense counts for much even in a record of facts."

THE LAY FIGURE.







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